



action

EXCEL/5月16日

12



story and art by RIKDO KOSHI

EXCELSAGA

Umi: It's a phone call!
You have a phone call!

Shiouji: You don't need to say
it twice.

[5 sec. pause]

Shiouji: Also, I told you to tell
me who the caller is
when you pass me the
phone. Remember?

[3 sec. pause]

Umi: ? It's Dr... Oh!
It's Dr. Kabapu!

Shiouji: Ah, yea. What can I
do for you, my friend?

Kabapu: I've been wondering
something all this
time... Can't you answer
the phone more promptly?

Shiouji: I'm sorry.
I am a very busy man.

uh-huh-huh-huh



YOUNGKING COMICS

THIS IS THE PARK IN FRONT OF
THE SHIOJI RESEARCH INSTITUTE



EXTRA SIDE STORY



By Rikdo Koshi

Umi Rengaya, age 18

Only child of Professor Rangaya; cousin of Gojyou. Very *genki* and all that, but so far in her life everything seems to have emerged except brains. Nevertheless, Umi's father has advised a job as Gojyou's assistant—a career which suits her feelings, it not her IO, for Umi adores Gojyou and his wide knowledge of stuff. As an impetus to actually learn metric (see last volume's Oubietta), your take-home assignment is: 66cm, 56cm, 82cm.

Gojyou Shiouji, age 26

Gojyou's father was also a brilliant scientist, although, perhaps critically, there was intelligence on both sides in his family. Gojyou has "sophisticated" hobbies and "excellent" taste. He inherited his father's honesty, a quality in which people with severe personality defects often take pride. No one really knows what he thinks about, although evidently he despises women whose breasts exceed a predetermined measurement.



Nishiki (Ropponmatsu II)

Nishiki, the "Second," is an all-purpose android. Shiouji views her as his masterpiece—a work which manifests all the scientific achievement of his family line. She can be half-asleep yet talk nonsense at any time, admittedly a startling technological feat.



Heisuke Matsunobu, age 26

Corporate employee and the heir-apparent of the Matsunobu family. Frequenting the park, Heisuke pesters Shiouji with complaints about his life. He considers Shiouji his good friend, a feeling which is by no means reciprocated.



A dog lover whose trajectory in life has been towards positions of ever lesser responsibility. He seems to be a popular person, however, and is often visited by his former subordinates.



Sometimes referring to himself in flashbacks as "Antonio," Mr. Owner frequently goes overseas on business trips, bringing home tasteful souvenirs such as long metal tubes and cases of 5.56 x 45mm ammunition.



Granddaughter of the chairman of the Iwate Medical Association. She is often observed playing in her family's huge mansion near the park, which is perhaps more advisable than being observed playing in the park itself.



Moved into Shioaji's neighborhood recently, which, considering its expense, almost makes you think they have a criminal source of income. Big brother once called Hyatt, of all people, a "C-word."



A woman of thick and improbable accent, who is apparently in a business relationship only with Mr. Owner, despite her avowed attraction to strong, mysterious men with pieces missing from their head.



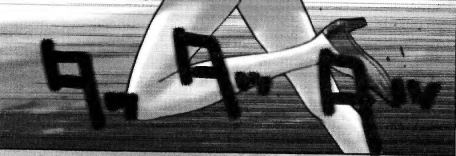
Actually a good friend of Urri-chan's. A close observer would note the peculiar details that she carries a golf bag to work and appears weary even though the day has not yet begun.

Gojyou Shioji is the true-the-chile the fruit of a marriage between the scientific visionary Tenmengu Shioji, and his wife, the brilliant biologist Miwa. Recognized early on as gifted, Gojyou was groomed from the time he was a small boy to surpass even the genius of his parents. His earliest years were happy and healthy—but this was not to last. Fate struck cruelly against the youth when the father he so deeply respected disappeared suddenly when Gojyou was six. It was after this that the retiring personality of Gojyou's mother began to change, to become drastic and eccentric. Miwa showered her son with excessive physical affection, imprinting upon him a distorted perception of women. It was also during this difficult period that young Gojyou developed what he would later refer to as his refined sensibilities. When he became a junior high student, Gojyou had a fateful meeting with his younger cousin, Umi. At the time he vowed he would dedicate his own life to this innocent, pure girl. Fate took longer, then, to show its hand once more against him, as the ideal image he possessed of her began to fade with the passage of time and the onset of puberty. Now a student at an all-girls mission school, Umi continues her own tragic mission to try and comfort the soul of a man utterly dedicated to his research, through slatemily outlits acquired by mail order. Gojyou's daily routine starts with a cup of tea in the morning while he sorts the treasures stored on his hard drive, running his fingers along the keyboard as if rubies and jacinths fell between them. Afterwards it is off to the park in front of the research institute his father built. Far from any thought of work, he sits upon the well-polished bench and contemplates, trying, perhaps, to rediscover some sense of purpose in his life.



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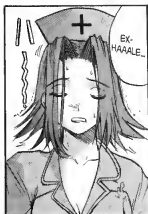


PRO-
FESSOR
--!

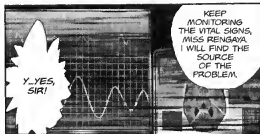


Professor, we have a problem!













プ プ プ プ プ プ
 ル ル ル ル ル ル
 ル ル ル ル ル ル
 ル ル ル ル ル ル
 ツ ツ ツ ツ ツ ツ



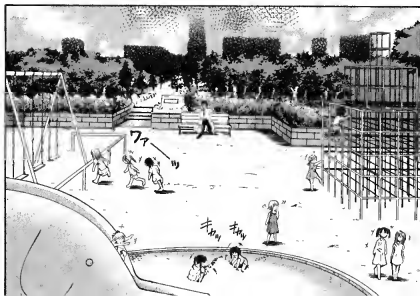


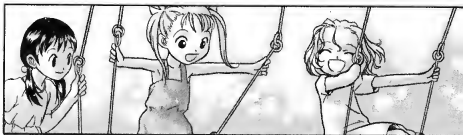
12	THU	<i>ilot's</i>	
13	FRI	<i>Iwata's Return</i>	TBA
14	SAT	<i>And when he comes back to life, I'll kill</i>	



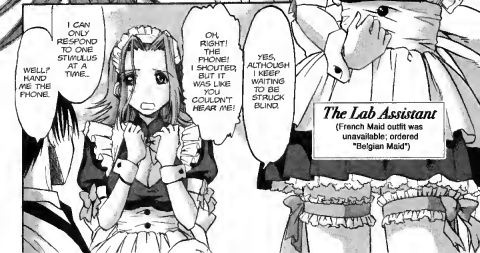


Professor, you have a phone call!











O-HO(E).

I PUT IT
ON HOLD
AND LEFT
IT IN THE
OFFICE



BUT, AFTER HAVING
SPENT THE LAST 328
HOURS AWAKE WORKING
ON MR. IWATA, WHAT A
RELIEF TO FIND YOU HERE,
UNERRINGLY ABLE TO
SHATTER MY FIRST
MOMENT OF
RELAXATION.

HOW SHALL I
PUT IT...? YOU ARE
THE ONLY PERSON
WHO COULD MAKE
ME FEEL THE WAY
I DO NOW.

YOU KNOW, WHEN MY
MENTOR PROFESSOR
RENGAYA, ASKED ME
TO TAKE YOU ONBOARD
LIKE A ROLLING
CARRY-ON, I WASN'T
QUITE SURE HOW
THINGS WERE
GOING TO WORK
OUT.

I'LL
CONTINUE
TO DO MY
BEST! YES,
I WILL!

OH,
PROFESSOR!
THANK YOU
FOR THE
COMPLIMENT!



*End:
"Professor!
You
have a
phone
call!"*



Professor, your friend is here!





THERE'S
NO
TELLING...
WHAT
THAT MAN
WANTS
FROM
HER...

YOU
SEE...
AS HER
BROTHER... I
FEEL I MUST
PROTECT
HER FROM
THE SNARES
OF OUR
CORRUPT
SOCIETY...

HE SAID
WHEN THE
ALARM
SOUNDS
I HAVE TO
HURRY!

...THEN
MAYBE I
SHOULD
WEAR
THIS
OUTFIT...

UM...
IF
THERE'S
TROUBLE...

HURRY!
HURRY!

WHICH
COLOR
JACKET
SHOULD
I WEAR?

AHH! I
SWEARED
MY
LIP-
STICK...

OKAY...



I'M
JUST
GOING
TO
PASS
OUT
NOW

I'M
PASS-
ING
OUT.

TELL
ME, TELL
ME HOW I
SHOULD
KILL...

HE WASN'T
DISSUADED BY
THREATENING
PHONE CALLS...
DEAD CATS...
INCESSANT,
HARMFUL
CELL-PHONE
RADIATION...

TIME
IS OF
THE
ESSENCE!

OKAY!

PROFESSOR!
I'M
READY!









HE
WAS VERY
QUIET, BUT
SOMEHOW
I FELT HIS
REASSUR-
ANCE.

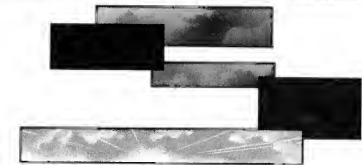
HMM

The Salaryman

Mr. Matsunobu is one
sticky dollop of the glue
that holds Japanese
society together.



WHAT
IS
LOVE,
ANYWAY
...?



SEVERAL
MONTHS
LATER

WHAT'S
THAT
CLICKING
SOUND
...?

WHAT
SHOULD
I DO
ABOUT
IT...

MY
SISTER'S
PREGNANT.

End: "Professor, your friend is here!"

THIS IS THE PARK IN FRONT OF



THE SHIONJI RESEARCH INSTITUTE

EXEQUENT SIDE STORY



Professor, let's have a moon viewing party!



IT'S A
SURPRISE,
PROFESSOR! ♪

WELL, UMI-KUN,
WHERE ARE WE
GOING
AT THIS
HOUR?

BUT
YOU SPEND
ALL YOUR
FREE TIME
HERE.
DON'T YOU
LOVE THE
PARK?

THE
PARK... DO
YOU MEAN,
IN THE
EVENING?

?

LOVE
THE PARK?
I NEVER
THOUGHT
ABOUT IT THAT
WAY BEFORE...
I SUPPOSE I'D
LOVE THE
GRAVEL PIT
IF IT WAS ALL
FULL OF
SWING
SETS.



I HEARD
AUTUMN
IS THE
SEASON TO
HAVE AN
ARTISTIC
MIND!

LET'S
HAVE
A MOON
VIEWING
PARTY,
SIR!

IT'S FOR
THE BEST.
I'VE HAD
ENOUGH
OF BEAUTY
FOR ONE
DAY.

IT
SEEMS
I WON'T
GET LUCKY
TONIGHT.

IT'S
BEAUTIFUL,
PROFESSOR.
LOOK!



SATED.
EXHAUSTED.
PLUMB
TUCKERED-
OUT.

ARE
YOU...
TIRED?







I MEAN,
LIFE!

GO
AWAY,
OR I'LL
STAB
YOU TO
DEATH!



HUH...?

IT'S
A
G-G-G-
GHOST!



I ALMOST
HESITATE TO
FURTHER
ADD: YOU
SHOULDN'T
RECITE
BUDDHIST
SUTRAS IN A
SHINTO
COSTUME.

Nanmandabu-
Namumyoo-
Haarenngekyoo



Rinpyo-
Tooshaa-
Kaijinretsu-
Zaizeeeen

Om-
Mayukiratee-
Sowakaaaaa

IT'S A
GOOD
THING
THEY'RE
NOT
VERY
SHARP.



um...
um...

WHAT
DO
YOU
SAY
NEXT...?



YES...

CAN'T SLEEP MR. MATSUNOBU?

...IT WAS DARK...

UM... I'M SORRY...



HUMPH THIS IS WHY I HATE ALL WOMEN... EXCEPT FOR MY SISTER...

scumbag who's built-in dating white man's



YES I'VE NOTICED IT'S BEEN RATHER HARD FOR YOU TO DO THAT

I HAD TO GET OUT OF... THE HOUSE.

YOU SEE... MY BROTHER-IN-LAW IS VISITING...



THE MOON, EH?

YES, POETIC, ISN'T IT?



UM, EXCUSE ME, WOULD YOU LIKE TO VIEW THE MOON WITH US, MR. MATSUNOBU?

I AM THEIR HEIR, I AM THEIR HEIR.

SPECIFICALLY, ALLUDE TO THE FACT YOU STILL LIVE WITH YOUR PARENTS.

THE MOON



WHY NOT JUST DIG IN?

I'VE BEEN KNOWN TO GET CONFUSED

WHAT DOES SHE THINK I AM... A LITTLE KID?

WE HAVE KASHIWAMOCHI, TOO. WON'T YOU HAVE SOME?

PLEASE!

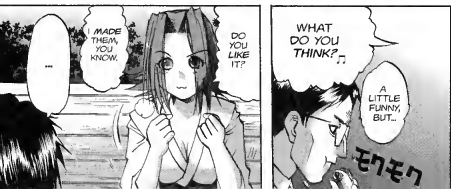
?



BUT I'LL TRY TO SAVE SOME SPACE FOR LATER

FILLED TO OVERFLOWING WITH THE BEAUTY OF THE MOON, MY DEAR

YOU TOO, PROFESSOR!



MADE THEM, YOU KNOW.

DO YOU LIKE IT?

WHAT DO YOU THINK? ♪

A LITTLE FUNNY, BUT...

モクモク





AND WHEN THEY'RE NOT PREPARED PROPERLY, THEY FORM ONE EVEN MORE POWERFUL

W H A A A A A A T ?

COMMONLY KNOWN AS FOXGLOVE, THE CARDENOLIDES IN THE LEAVES FORM A POWERFUL HEART DRUG, WHEN PREPARED PROPERLY.



DIGITALIS TROJANA.



Waa!

WHAT SHOULD I DO, SIR?

NOR SHALL I BRAG, MR. MATSUNOBU.

I DON'T MEAN TO BRAG OR ANYTHING, BUT I AM ON THE VERGE OF DEATH!

SYMPTOMS: VOMITING, HEADACHE, IRREGULAR PULSE, AND CONVULSIONS!

FOR YOU SEE...

NONE OF MY MANY DOCTORATES IS IN MEDICINE







Professor, it's Valentine's Day!



HUH?
UM... I
MEAN, I
BROUGHT
YOU SOME-
THING!

WHY, YES...
THAT'S
ALMOST
MY FULL
NAME.

PRO-
FESSOR
SHOWJI!

IT...
IT'S FOR
TODAY!

IS IT
THAT
TIME
AGAIN...?

CHOCO-
LATE?

YES!

IS
THIS FOR
ME?

I MADE
IT!
AGAIN!









NOTHING,
MEN GET
LIKE
THIS
SOME-
TIMES,
UMI-KUN.

OH,
MY
GOD!
WHAT
SHOULD
I DO?

AH, WELL,
YOU ARE
MAKING
PROGRESS
IN CHOOSING
THE PROPER
INGREDIENTS;
THAT WAS
IN FACT
ALCOHOL.
PURE,
ANHYDROUS,
200 PROOF
ALCOHOL.



I F-FOUND
A BOTTLE
THAT SAID
"ALCOHOL"
...ON A SHELF
IN THE
LAB..



YET I
WISH I
HAD SUCH
CONSOLATIONS
IN THIS
SEASON

I'M
AFRAID
I CAN'T
TOLERATE
STRONG
DRINK
MYSELF.



WHORES!
DIRTY
BAKING-PAN
WHORES!

WHY
WAS HIS
SO MUCH
BIGGER
THAN
MINE?

SHE MADE
IT FOR ME
AND SHE MADE
IT FOR HER
HUSBAND..



UM,
ARE YOU
OKAY?

UM, ARE
YOU GOING
HOME,
PROFESSOR
?!

MY
SPRING
SHALL
COME
AGAIN.

*End: "Professor,
it's Valentine's Day!"*

This episode of "This Is the Park in Front of the Shiouji Research Institute" first appeared in a supplementary volume of Young King Ours magazine, alongside the regular Excel Saga episodes. For your continuity information, the events you have just seen occurred offstage during the course of Excel Saga Vols. 9 and 10.



EXCEL SAGA 12

STORY AND ART BY
RIKDO KOSHI

EXCEL SAGA

12

51. MISSION 1
A LAWLESS WOMAN
77. MISSION 2
HOW MANY PAGES
OF THE BOOK OF LIFE
ARE DEVOTED TO YOUTH?
103. MISSION 3
HER AND THAT GUY'S CIRCUMSTANCES
131. MISSION 4
PLAIN SO LAY
163. MISSION 5
WORK FOR HUMANS
190. DOUBLETTE
(EXCEL SAGA BONUS SECTION)

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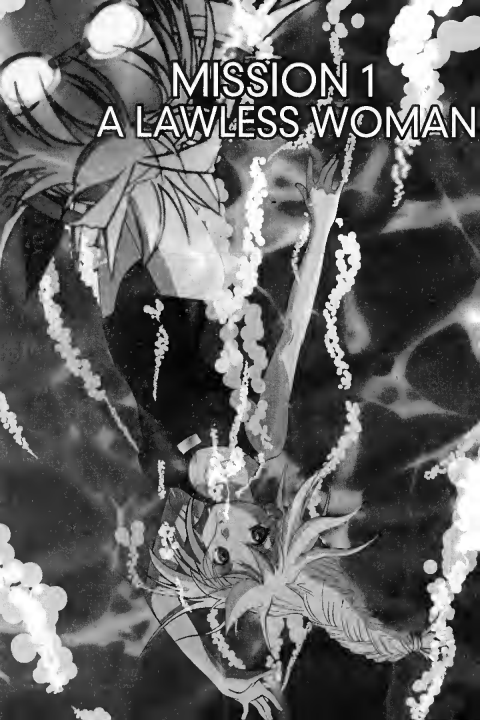
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PARENTAL ADVISORY

EXCEL SAGA is rated T for teen. It is recommended for readers who are age 13 and older. This book contains fantasy violence and mature situations.

MISSION 1 A LAWLESS WOMAN





THESE DOCUMENTS
DESCRIBE THE
SERIES OF
BOMBINGS
THAT HAS
OCCURRED
RECENTLY.

HMM...

AND
THAT THE
PERPETRATOR
WOULD
BE FOUND
LIVING IN THE
CENTER?

I'M
DISAPPOINTED
THAT THE
CRIME SCENES
DON'T FORM
A CIRCLE.

ARE YOU
SURE THEY
ALL HAVE
THE SAME
PERPETRA-
TOR..?

IVE
OFTEN
THOUGHT
THAT LIFE
WORKS OUT
BETTER
ON THE TV
SHOWS...

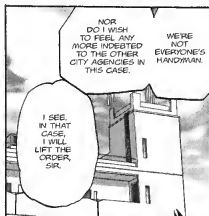


NEVER
MIND.

HMM...
BOMB-
INGS...

DOC-
TOR?

IT SEEMS
HIGHLY
LIKELY, SIR,
GIVEN THE
METHODS
AND MATERIALS
USED IN
THESE
BOMBINGS.



NOR
DO I WISH
TO FEEL ANY
MORE INDEBTED
TO THE OTHER
CITY AGENCIES IN
THIS CASE.

WE'RE
NOT
EVERYONE'S
HANDYMAN.

I SEE.
IN THAT
CASE,
I WILL
LIFT THE
ORDER,
SIR.



NO
NEED.

SIR?

IT'S BEEN
A WHILE SINCE
THE LAST INCIDENT,
BUT I HAVE ASKED
CITY HALL
EMPLOYEES TO
STAND BY TO
RENDER
EMERGENCY
SERVICE,
JUST IN
CASE.



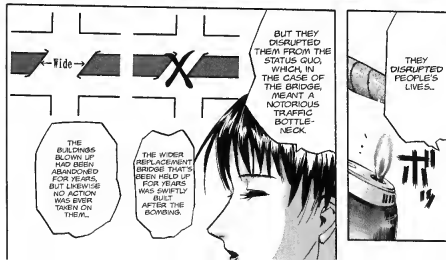
Not
exactly
stationed
at code
red, are
ye?

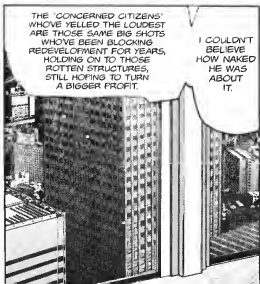
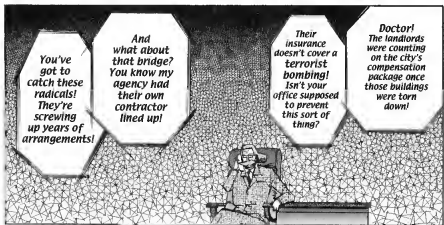
I THOUGHT
WE
MIGHT
GET
BORED...

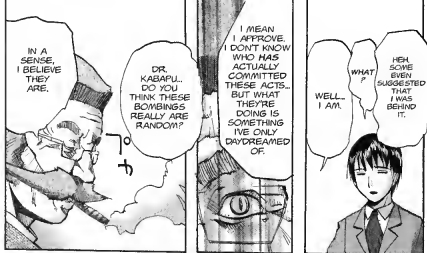
WHY'D
YOU
BRING
ALL THAT
GEAR?

Couldn't they
have just built
a Nintendo into
your head?

DUDE!
ALL
THIS BE-
READY-
AT-ANY-
MOMENT
STUFF
IS TOTALLY
CUTTING
INTO MY
GAME
TIME!







IS IT
IRONY?
COINCIDENCE?

*I recognized
those buildings as
problems years ago,
yet never took
any action.*

THIS
ONE, THIS
ONE AND
THIS ONE.



*Reform
without
pain is
impossible!*

*Our
time is
limited!*

AND YET...
I WOULD
HAVE ALSO
ELIMINATED
THESE ONES
HERE...

LOOK AT
THIS MAP...
SHOULD
I HAVE
ACTED
FIRST?

...IT
MEANS...
THAT
HE AND
I SHARE
THE SAME
THOUGHTS.

SHOULD
THEY
SUDDENLY
DISAPPEAR
ONE DAY
SOON...

The
three
of
us
can
go
together...

VACATION . . .

SEA . . .

SUNSHINE . . .

YOU
SAID
ALL
THOSE
WORDS
TO ME,
DIDN'T
YOU...?

WHAT I SAID
WAS THAT THIS
BEING SUMMER,
WHEN CITIZENS
GO DOWN TO
THE SEA ON
VACATION...

YOU
LIED,
SENIOR
EXCEL

...THEN
THE
THREE
OF US
CAN GO
TOGETHER--
AND, THIS
WAS THE
CRITICAL
LAST
PHRASE--
GET A
JOB!

400円
XOM
410円
LTL

焼き
400円
127 250円

7-72
The
700

Queen



MANAGER!

WE HAVE
NO WATCHES,
SENIOR.

WHAT?
TIME AL-
READY?

WE ARE
SOON OPENING!

STOP!
HALTEN
SIE DIE
CHITTEN-
CHATTEN!

BUT
WE NEED
OUR
RATIONS!

FINISH
CLEAN-
ING!

CHIEF,
WE
HAVEN'T
EATEN
YET...

YOU
ARE TO
CALL ME
CHIEF!

YOU
ARE
NOT TO
CALL ME
MANAGER.

Seaside Teahouse

Queen's Liner

SNACKS

IT
REALLY
WAS A
COINCID-
ENCE...

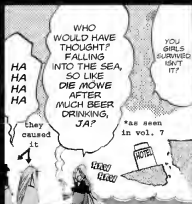
WASNT
IT SEN-
IOR?

IT'S A
SMALL
WORLD
BUT
SOMEBODY'S
GOT TO
CONQUER
IT.

HELLO.

WE'RE
THE NEW
PART-
TIMERS

...HUH?!



HA
HA
HA
HA

WHO
WOULD HAVE
THOUGHT?
FALLING
INTO THE SEA,
SO LIKE
DIE MOWE
AFTER
MUCH BEER
DRINKING,
JA?

YOU
GIRLS
SURVIVED
ISNT
IT?

*as seen
in vol. 7

they
caused
it

HEY
HEY



ACH!
SO!

YOU'RE
THE
MANAGER
FROM
HOTEL
IKAMI!

...HEY!

OH,
MY
GOOD-
NESS.



WE SERVE
MINERAL-
WASSER,
SCHORLE,
UND
SPEZI--
IS IT NOT
HIGH
CLASS?

YEAH... BUT
YOU USED
TO WORK
AT A REAL
HIGH-CLASS
JOINT!

Seaside Tea
Q

IT IS
YOUR
SENSE OF
HUMOR,
GIRLS! BUT
THIS IS A
NICE
PLACE!

BUT...
HOW'D
YOU END
UP
RUNNING
A
CRUMMY
BEACH
SHACK?



SOON,
SAYS A
WHISPER,
"ARISE, ARISE--
TOMORROW
BELONGS
TO ME!"

BUT WITH
LEADERSHIP
I SHALL
RESTORE
THE GLORY
OF OUR
HOTEL!

YES, I
MUST START
FROM THE
SCRATCH
AGAIN
AT THIS
TIME OF
ECONOMIC
RECESSION.



CLEAN THE
SHOWERS
UND THEN
THE
OVENS!

...BUT IT
TURNED
OUT HE
WASN'T
THE NEW
ACROSS
RECRUIT,
AFTER
ALL.

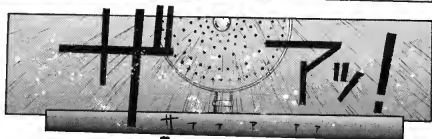
OH,
MY.

I
WASTED
ALL THAT
TIME.

OH,
YEAH HE
ALWAYS
DID SEEM
GLOBALLY-
MINDED.

HE LEFT
FOR THE
MIDEAST,
SAYING
THERE WAS
MUCH MONEY
TO BE MADE
THERE
NOW.

WHERE
IS THE
OWNER,
MA'AM?





WE'LL
JUST
PUT YOU
RIGHT
THERE
TO CLOT,
FARDNER.



MÄDCHEN
RAUS!
WHAT ARE
YOU GIRLS
DOING?!

SORRY,
CHIEF!
WE'LL BE
RIGHT
THERE.

PERHAPS
THE CHILL OF
HORROR
WILL HELP
OUR
PATRONS
BEAT THE
HEAT.

IT
WAS
LIKE A
SCENE
FROM
PSYCHO
!



BUT
DID YOU
SEE THE
SHOWER
ROOM,
SENIOR?

LONG
AS WE
KEEP
HER
IN THE
SHADE,
SHE'LL
BE FINE.



WHADDYA
MEAN BY--
WOW.

EXCUSE
ME WHILE
I WHIP
THIS OUT,
ISN'T
IT?

LET
US OPEN
THE
TEAHOUSE...



BUT..
ON YOUR
SWIM-
SUIT?

JA,
SINCE
LAST
MONTH.

YOU'RE NOT..
A FAN OF
THE HANSHIN
TIGERS, ARE
YOU, CHIEF?

WELL..
IT'S
VERY
PROVOC-
ATIVE..

DO YOU
COM-
PLAIN?

HM?

'DONNER-
WETTER!'

HOP-
E THEIR
BAND-
WAGON
IS ALL
YOU'RE
GOING
TO
JUMP
ON.

I LOVE
STRONG
WARRIORS.

HERE
WE
ARE!

WELL,
LET US
SEE YOURS,
GIRLS.





SIX
CURRIES
AND
SIX
BEERS!

CAN
YOU
HAND
ME
YOUR
EMPTY
PLATES

THANK
YOU
FOR
WAITING!

TWO
STIR-
FRIED
NOODLES
AND ONE
RAMEN!

SOME
ICE
WATER!

HEY!
OVER
HERE!

WHERE'S
MY
NOODLES?

WAIT-
RESS!

MORE
BEER!

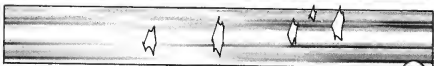
MAY I
REPEAT
YOUR
ORDER?

WHERE'S
THE
CAN?

MY NO
JUST
THREW
UP!

NO, I
ORDERED
THAT!

BEACH
BUGS!
BEACH
BUGS!



OH, MY
LITTLE SPRING
CHICKEN, PLEASE
REMEMBER
THAT A POT
AWAITS FOR
EVERYONE.

COULD IT
BE THIS
ESTABLISH-
MENT
IS NOT
DOING
VERY
WELL?



LUNCHTIME
SHOULD
BE THE
BUSIEST
HOUR OF
THIS
DAY.

WAIT
HOW COME
I EVEN
HAVE
TIME TO
TAKE A
BREAK?



HUH?



LOOK
THERE.
THEY
ARE MY
SPECIAL
CUSTOMERS.

YOU
MEAN
THOSE
GUYS WHO
NEVER
EVER GO
SWIMMING?

IT IS
NONE
OF YOUR
CONCERN,
LIEBLING...

I CHECKED
AND YOU'RE
CHARGING
30% MORE
THAN THE
OTHER
PLACES ON
THE BEACH.

I THINK
YOUR PRICES
ARE A
BIT TOO
HIGH.

SHE
IS?



FOR THE
INFRA-RED
BEAMING
OF THEIR
PHOTO
IMAGES,
JA?

...WHY'D
THEY
BRING
LAPTOPS
TO THE
BEACH?

UM...

THEY
ISN'T?
I MEAN,
IS?

THEY
ARE MY
FANS,
ISN'T
IT?



YOU
GIRLS
ARE
HELPING.

AH!
THEY
ARE
POSTING
MORE.



THESE MEN
ARE OBEDIENT,
REGARDLESS OF
THE PRICE OR
DIGESTIBILITY
OF OUR
FOOD.

THAT'S
WHY YOU'RE
WEARING THE
SWIMSUIT?

I, Kasumi,
think the
leg is out too
low,
however.

YOU'RE
HEART-
LESS.

old
woman's
cut





WHAT'S THAT THING OVER THERE?

I'VE BEEN MEANING TO ASK YOU ALL DAY.



CHIEF.

VAS?

AS YOU LIKE, BUT BE BACK NEXT DAY.

sigh

LET'S GO SHOOT FIREWORKS ON THE BEACH.



YOU ARE STILL HARD WORKERS

HM.



YOU SEE, GIRLS, WHY I MUST DRESS SO TO DRUM THE BUSINESS. IT IS NOT JUST BECAUSE I AM A WEIMAR DECADENT.

WHAT A NUISANCE!

YOU'RE RIGHT-- IT'S ALL PRIVATE FROM THAT POINT.

SCHADE! IT IS A PITY HOW IT BLOCKS THE BEACH.



ARE IT IS FOR THE GEHEIMNISVOLL FORSCHUNG, THE MYSTERIOUS RESEARCH, YES?



ACH,
THERE IS
NO HARM,
NO ONE
LIVES
THERE.

chuckle

THE
FUSE
IS
LIT!

FIRE!

WELL,
SENIOR,
SHALL WE
ATTACK
THE
BUILDING?

...BUT
WE'RE
NOT
EQUIPPED
ANYWAY.

NO, NO,
I'M STILL
BUZZED
FROM
THE
BOMBINGS.

HMM...



STOP
FOOLING
AROUND!

I'M JUST
SHOWING
YOU THE
SAFE WAY
TO PLAY WITH
FIREWORKS.

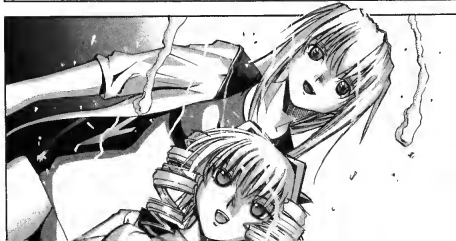
haha,
get an
adult!

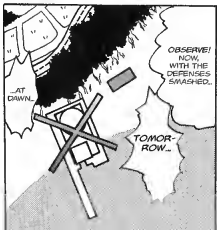
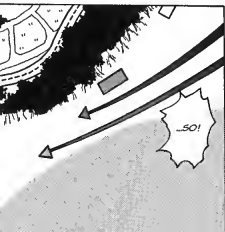
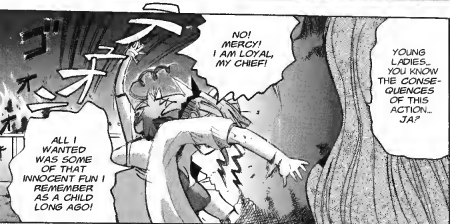
WHAT
ARE
YOU
DOING?



BOOM
!

well,
they're
just
bottle
rockets,
but...







Are
you
actually
praising
her?

SOON
MY SHACK
SHALL BE
BUSIEST!

THE
MORNING
WILL COME
WHEN THE
WORLD
IS MINE...



I KNOW
NOTHING!
I SEE
NOTHING!
NOTHING!

UW...
WHAT
ABOUT...

YOU
MUST GET
SOME SLEEP
NOW, GIRLS! FOR THE
CUSTOMER-BLITZ
SOON BEGINS!



HELLO
?



WE
MOVED
THEM THERE
WHEN THE
WEATHER
WAS COLD,
BUT...

...THAT
PLACE
WAS FULL
OF STORED
EXPLOSIVES.
I'D
COMPLETELY
FORGOTTEN
ABOUT IT.



WAIT
A
MINUTE...



...BLOWN
UP?!

THE
SUMMER
FACILITY...



RE-FORGETTING

BUILDING,
SENIOR?
WHAT
BUILDING?
WHEN?

EVEN THE
DEBRIS WAS
CLEARED AWAY
OVERNIGHT...
IT'S LIKE NO
BUILDING WAS
EVER THERE.

NO...
DOESN'T
HURT
ME AT
ALL.

I AM
IMPRESSED
BY YOUR
BIG
HEART.

LOSING
AN OLD
BUILDING
OR TWO... IT
ISN'T REALLY
ANYTHING TO
ME EITHER,
EH?

ELGALA!
GET
SOME
WATER!

UH...
(choke)...
YEAH...
S-S-SORRY,
H-H-HA-CHAN.

SENIOR
HYATT, I'M
SORRY! WE
FORGOT ALL
ABOUT
YOU!

END MISSION 1



EXCEL五月版



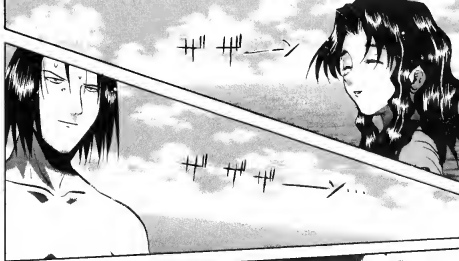
THIS
IS MY
FIRST
TIME
ON A
BOAT.

IT
FEELS
MUCH
NICER
THAN I
THOUGHT
IT WOULD.

HEH,
DOES
IT?

IT
SURE
IS.

THE
COLOR
OF THE
SEA IS
BEAUTI-
FUL.



AND
THERE
SURE
IS...

A
LOT
OF
IT.

MISSION 2
HOW MANY PAGES OF THE
BOOK OF LIFE ARE DEVOTED TO YOUTH?



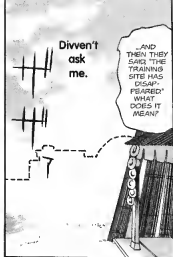
WOW!
IT'S
THE
SEA!



ARE
WE
REALLY
ALLOWED
TO
HAVE
FUN
NOW?

THE (BLUE)
HORIZON,
(SCORCHING)
SAND, (WARM)
SUN, (SOUND
OF) WAVES,
(SMELL OF
THE) OCEAN,
AND, ETC., ARE
CALLING ME!

How plentiful!



Divven't
ask
me.

...AND
THEN THEY
SAID "THE
TRAINING
SITE HAS
DISAP-
PEARED!"
WHAT
DOES IT
MEAN?



WELL,
FIRST THEY
CHANGED
THE PLANS
AND SAID
WE SHOULD
GO DOWN
TO THE
COAST AND
TRAIN
THERE...

YEAH.

I thawt
we wuz aal
gaan t' sleep
awah at city
hall and fight
terrorism.



...RIGHT.

MISAKI!
LOOK!
COOL!

WELL...
AT LEAST
I WON'T
BE BORED



IS
THAT
OK?

YOU
GUYS
HAVE
FUN.

ANYWAY,
MY LEGS
ARE STILL
BAD, SO
I'LL WATCH
OUR
STUFF.

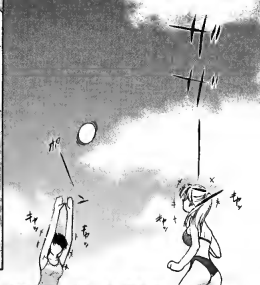
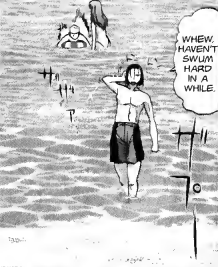


Divven't
ask me
that
eithaa.

I wanna
play!

HOW ARE
THINGS
GOING
BETWEEN
MISAKI AND
IWATA?

I DON'T
WANT TO
STICK
MY NOSE
INTO
OTHER
PEOPLE'S
AFFAIRS,
BUT...





I KNOW
YOU
HAVE
A JOB
TO DO,
BUT...

WOULD YOU
MIND COMING
WITH ME... TO A
PLACE WHERE
WE COULD TALK
MORE QUIETLY?

WHAT
?

I'M
SORRY..
BUT
CAN YOU
SPARE
SOME
TIME FOR
ME
RIGHT
NOW?

...HOPING
TO
SEE
ME?

WHAT DID
SHE JUST
SAY?

おかしい

SAY
SOMETHING
COOL!
ACT LIKE A
SOPHISTICATED
MAN!

NON-
PROBLEM

+++++YEAH

CALM
DOWN!
CALM
DOWN!

*the invitation

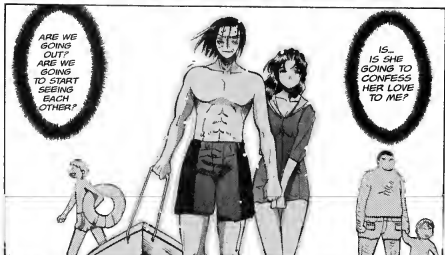
SURE

RENT
A
BOAT

HOW
ABOUT
A BOAT
RIDE ?!

HHHHH
A B B B B B O U T

W W W W W E L L





CALL ME
"TORU,"
OKAY?

CHIHAYA...

THEN
CALL
ME
"CHIHAYA."

TORU...
OH, I'M
EMBARRASSED
TO CALL
YOU
THAT...

YOU'RE
SO
HUMBLE,
CHIHAYA.

CAN I
CALL YOU
"WATANABE-KUN"
...?

YOU
MAKE ME
FEEL SO
SHY.

WHAT
THE...

わ
た
な
べ
く
ん



WATABE

KUNIKIDA

UM,
YES.

PLEASE
HURRY,
MISS
AYASUGI.









HA,
HA, HA!
THIS IS
HOW FAST
ROWBOATS
ALWAYS
GO!

ARE
YOU
READY?
ARE
YOU
READY,
WATANABE?

MY,
WE'RE
GOING
FAST.

I HAVE
A
RESPONS-
BILITY
TO
TEACH
YOU
THE
PROPER
WAY TO
DATE!

I CAN'T
ABANDON
YOU IN
YOUR
MOMENT
OF
NEED!

--THEN
FIND
ME THE
FISH
THAT
ATE
HIM!



☆ カシャッ



OKAY.

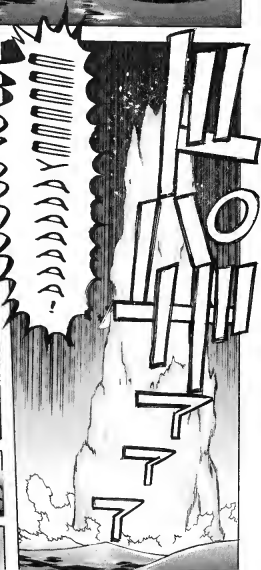
MISS
AYASUGI!!
HOLD ON
TO ME
TIGHT!

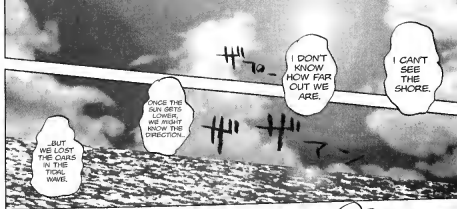
WE'RE
BEING
WASH-
ED..

DON'T
LET
GO!



AWAY





BUT
WE LOST
THE OARS
IN THE
TICKLE
WAVE.

ONCE THE
SUN GETS
LOWER,
WE MIGHT
KNOW THE
DIRECTION.

I DON'T
KNOW
HOW FAR
OUT WE
ARE.

I CAN'T
SEE
THE
SHORE.



MISS
AYASUGI...
WE'VE
JUST
BEEN...

WAS IT
REALLY
OKAY FOR
YOU TO
COME OUT
THIS FAR?
ARE YOU
SURE YOU
HAVE
TIME?



IF IT
WEREN'T
FOR THE
NEED TO
KILL
IWATA,
I WOULD
HAVE NO
WILL TO
LIVE.

THE
SEA IS
SO BIG,
ISN'T
IT?



OH...
YES. WHAT
WAS IT
ANYWAY,
MISS
AYASUGI?



UML...
WHAT
I WANTED
TO ASK
YOU ABOUT
WAS...

NEVER
MIND.

CALM
DOWN!

THERE'S
NO USE IN
SCARING
HER WITH
THE
TRUTH.



...IT'S SO HEAVY THAT I CAN'T HANDLE IT ALL BY MYSELF. AND I FEEL BAD ASKING MY SENIORS TO HELP ME CARRY IT...

DON'T WORRY ABOUT IT. TAKE YOUR TIME.

I UNDERSTAND. IT IS A HEAVY DEBT.

GOLD

YES, I CAN PAY YOU THE MONEY BACK, BUT IT'S SO HEAVY, AND...



I'M SORRY. IT'S ABOUT THE MONEY.

THE...

IS THAT WHAT THIS IS ABOUT?!



WHAT?

WOULD YOU MIND COMING OVER TO MY PLACE?



SO... MR. WATANABE?

UM...

HER FRIENDS ARE HELPING HER REPAY?



OH, NO, NO, NO!

BE A GENTLEMAN! BACK AWAY!

I MEAN, REMEMBER THERE'S NO HURRY.



WAIT A MINUTE! WHAT IS SHE PROPOSING?



WHAT'S THAT?

THEN YOU COULD GRAB IT AND...



MR.
WATANABE,
THERE'S A
QUESTION
I'VE WANTED
TO ASK YOU
ALL THIS
TIME...

HM?
WHAT
IS
IT?

UM...



THERE'S
AN ANSWER
I ALWAYS
WANTED
TO TELL
YOU!

WHAT
IS
IT?



huh?

WELL...
IT'S...

um...



WHY HAVE
YOU BEEN SO
KIND TO
ME?



...BUT
I DON'T
CARE!

YOU
MAY THINK
IT'S WRONG
FOR ME TO
SAY THIS IN
AN EMER-
GENCY...



! LOVE
YOU!

MISS
AYASUGI!!
I WANT
TO
PROTECT
YOU,
BECAUSE...

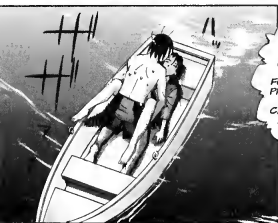




NEXT!
LIFT HER
LESS TO
INCREASE
BLOOD
FLOW
TO THE
HEART!

JUST
KEEP
CALMLY
ADMINIS-
TERING
FIRST-
AID...

NO!
DON'T
LOOK!



USE
THE
BODY
TO
FORM A
PROTE-
CTIVE
CANOPY,
AND...

THEN!
GET HER
INTO SOME
FORM OF
SHADE!



NOT
BREATH-
ING?



CAN'T...
DO...
THAT...
THING...

NO!
I'M
NOT!
I SWEAR!

I JUST TOLD
HER THAT I
WANTED TO
PROTECT
HER!

..HUH?





WE
JUST NEED
TO MAKE
SURE HER
BREASTS
START RISING
AGAIN.

17-4, 3-4
POINT.
LOOK,
IT ISN'T
A KISS.



HA!



I SAY
YOU'RE
ENJOYING
THIS
OPPOR-
TUNITY
TOO
MUCH.



WE'VE
JUST GOT TO
VIGOROUSLY
MASSAGE
AND
TWEAK--



IT'S
NOT
FONDLING
!



I, TOO,
WISH TO
RESTART
HER
HEART.

YOU'LL
HAVE
TO DO
BETTER
THAN
THAT!

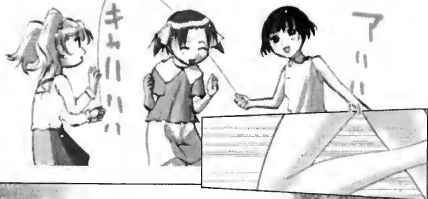
ARE YOU SAYING WE SHOULD LET HER DIE?

BUT WHAT EVIL LIES WITHIN YOURS?!



7
11
11
11

✱

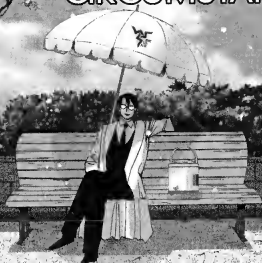


WHAT
SUBLIME
CREATURES
THEY
ARE.



MISSION 3

HER AND THAT GUY'S CIRCUMSTANCES



SOME-
TIMES THE
SIGHT OF
THEM JUST
MAKES ME...
SLIP
AWAY...



WHAT
IS
THIS
PLACE
...?

NOW I
REMEMBER.
THIS IS THE
HOUSE OF
MY UNCLE,
PROFESSOR
RENGAYA.

BUT I WAS
BORED BY THE
CONVERSATION...
BETWEEN MY
MOTHER AND
THE OTHER
ADULTS.

MY
UNCLE HAD
FINISHED
BUILDING A
MANSION AND
THREW A
PARTY.

IT WAS
WHEN I
WAS 14
YEARS
OLD.



I
SAW
IT...

AND
WHILE I WAS
THERE...

I WENT
OUT FOR
A WALK IN
THE GARDEN.
THE SUNLIGHT
WAS VERY
GENTLE THAT
AFTERNOON.





PRO-
FESSOR!

SHE
WAS
MY
COUSIN.

MY
NAME
IS UMI
RENGAYA.

HOW
DO
YOU
DO?

AT
THAT
TIME,
SHE...

PROFESSOR

!!





YOU
HAVE A
PHONE
CALL!

PROFESSOR,
PLEASE
WAKE UP!
PROFESSOR!



PROFESSOR
SHIOUJI!!!

YOU
DON'T
WANT TO
FALL ASLEEP
HERE,
PROFESSOR!
YOU'LL
CATCH
COLD!



...



YOU
STAYED
UP ALL
NIGHT
AGAIN,
DIDN'T
YOU?

OH,
IT'S
YOU,
UM...

WHY
DO YOU
HAVE TO
SIGH?

YOU
SHOULD
TAKE
BETTER
CARE OF
YOUR-
SELF.

YES,
AND SO
I SIGHED
UPON
AWAKEN-
ING.

WAS...
WAS IT
A NICE
DREAM?

I WAS
DREAMING
OF THE
OLD
DAYS.

...YOU DID
WAKE ME
FOR A
REASON?

OH.
THAT'S
RIGHT!



...?
IT'S DR..
OH!
IT'S DR.
KABAPU!

ALSO, I
TOLD YOU
TO TELL
ME WHO
THE CALLER
IS WHEN
YOU PASS ME
THE PHONE.
REMEM-
BER?

AH,
YES.
WHAT
CAN I
DO FOR
YOU, MY
FRIEND?



YOU
DON'T
NEED TO
SAY IT
TWICE.



IT'S A
PHONE
CALL. YOU
HAVE A
PHONE
CALL!



I'M
SORRY.
I AM
A VERY
BUSY
MAN.

I'VE BEEN
WONDERING
SOMETHING
ALL THIS TIME.
CAN'T YOU
ANSWER
THE PHONE
MORE
PROMPTLY?



A
RECENT
INCIDENT
HAS
ME A BIT
CONCERNED,
SO I WANTED
TO CHECK
SOMETHING
WITH YOU.

WHY
DID YOU
CALL
ME,
DOC-
TOR?

HMM.
ANYWAY...



REALLY.
THERE
ARE SO
MANY
THINGS
HERE TO
OBSERVE.

REALLY
?



TEA?

IT'S RARE...

...FOR YOU TO
MAKE
SUCH
CHIT-CHAT.

OF
COURSE,
I ASK THIS
QUESTION
PROFES-
SIONALLY...



IT
DOESN'T
BOTHER
ME FOR
YOU TO
ASK
ABOUT MY
FATHER,
YOU
KNOW.



...HAS
YOUR
FATHER
CONTACTED
YOU
RECENTLY?



I HAVEN'T
BEEN
IN TOUCH
WITH HER FOR
A WHILE... SO I
REALLY CAN'T
ANSWER YOUR
QUESTION.

IF YOU
WANT
TO ASK
HER, CALL
HER.

I CALLED
YOU
BECAUSE
I DIDN'T
WANT
TO CALL HER.



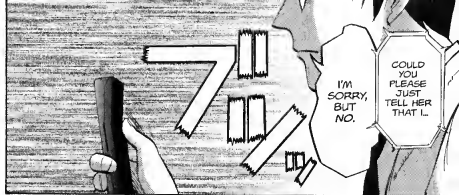
SHIOUJI-
KUN?

koff
koff
koff

Unfortu-
nately...



SHIOUJI,
I DIDN'T MEAN...
HAS MIWA SAID
ANYTHING
ABOUT
HIM?



I'M
SORRY,
BUT
NO.

COULD
YOU
PLEASE
JUST
TELL HER
THAT I...



I RE-
CEIVED AN
E-MAIL
FROM HER
ABOUT
A WEEK
AGO.

SHE TOLD
ME SHE WAS
STRANDED AT
THE UNIVERSITY
OF ILLINOIS DCIS.
I'M HOPING THEY
CAN KEEP HER
FOR THE NEXT
TEN YEARS.

MY
FATHER
SAID IT
WOULD
BE NICE
IF YOUR
MOTHER
VISITED
HIS HOUSE
ONCE IN A
WHILE.

I'M
NOT MY
MOTHER'S
MANAGER.
TELL YOUR
FATHER TO
SAY THAT
DIRECTLY
TO HER.

COME
TO THINK
OF IT,
I HAVEN'T
SEEN
HER FOR
QUITE A
WHILE.

WAS IT
ABOUT
AUNT
MINA?



WELL...
IT'S
JUST...
YOU
NEVER
TELL ME
ABOUT
YOUR
FAMILY.

NOW
YOU
WANT TO
KNOW
ABOUT
HIM?

...WHAT
WAS
YOUR
FATHER
LIKE?

UM...



I SEE
KABAFU,
AT LEAST, IS
STILL DWELLING
ON HIS DIS-
APPEARANCE.

I HAVE
VERY
LITTLE
MEMORY
OF HIM. I HAVE
NO IDEA WHAT
HE WAS LIKE
PERSONALLY.



SINCE
HE'S YOUR
FATHER, HE
MUST HAVE
BEEN A
CHARMING
MAN.

HE
WAS FULLY
COMMITTED
TO HIS
RESEARCH,
RARELY
HOME.



I
MEAN--
I DIDN'T
MEAN TO
BE
RUDE!

AUNT
MIWA
IS...SUCH
A NICE
LADY. SHE'S
ALWAYS
BEEN NICE
TO ME
AND.

YOU
MEAN YOUR
MOTHER HASN'T
ALWAYS BEEN...
LIKE THAT?

SHE
USED
TO BE
SO QUIET
BEFORE...

WELL...

MY
MOTHER
WENT INTO
SHOCK
WHEN HE
VANISHED..



SO...
WHAT
HAPPENED
TO HIM?

BUT,
YES...
THEY
LOVED
EACH
OTHER.

SHE
TOLD
ME SHE
HAD NO
IDEA.

EVEN
AS A
CHILD...
I COULD
SEE
THAT.

SHE
UNDERWENT
A META-
MORPHOSIS...

SHE
MUST
HAVE
LOVED YOUR
FATHER
SO
DEEPLY...

MAKE
SURE YOU
SHUT THE
DOOR
TIGHTLY.

IT'S
ALL
RIGHT,
UMI. GO
IN.

ISN'T THIS
ROOM
TOP
SECRET?

MY
FATHER
CREATED
IT.

WHAT...
IS
THIS?



THE
ROPPON-
MATSU UNITS
REFLECT
SOME OF
WHAT I
LEARNED
FROM IT.

YES.

WHEN
YOU
WERE
LITTLE?



I'M
NOWHERE
NEAR HIS
LEVEL.
AND I SAY
THAT IN ALL
LACK OF
HUMILITY

SO
HERE
I AM.
FINALLY
CATCHING
UP TO
HIM



I WAS
TOLD HE
MADE THIS
NEARLY 20
YEARS
AGO...

SO IN A
WAY, YOU AND
YOUR FATHER
WORKED ON
THEM
TOGETHER!

That's
wonderful!



OH,
YES, I
AM.

BUT
YOU'RE
EXCELLENT!
YOU'RE A
GENIUS!



...I'M THE
SECOND-
GREATEST
ONE WHO
EVER
LIVED.

AND...



I KNOW
WHAT
I MUST
SURPASS.

I KNOW
MY
TARGET.



THAT
VICTORY
IS BY
DEFAULT.

BUT
WITH YOUR
FATHER
GONE...



...MY
FATHER,
TENMANGU
SHIOWJI.

THE MIND
I RESPECT
MORE
THAN
MINE...



I CAN
SEE
WHY HE
WISHED
TO...

...DIS-
APPEAR



AND,
IF YOU
LOOK AT
WHAT HE
CREATED...

...IT IS
CLEAR
THAT MY
FATHER
DISAP-
PEARED
FOR A
REASON.



Then...
why
...?



MIWA...
EH?

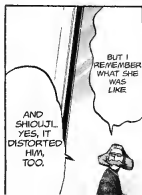
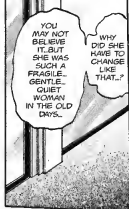


I UNDER-
STAND
PERFECTLY.

...BUT,
TO BE
HONEST,
I DON'T
WANT
TO SEE
HER.

HMM...
I HAVE
SOME-
THING
TO ASK
HER
ABOUT,
BUT...

WHAT
ABOUT
PROFESSOR
SHIOUJI'S
MOTHER,
SIR?



WHY
DID YOU
HAVE TO
VANISH,
AND
DEVASTATE
YOUR
FAMILY...?

IT
WAS JUST
TOO MUCH
FOR HER.

NOBODY
COULD
BELIEVE
IT...NOT
NOW.

TENMANGU...
WHERE ARE
YOU...AND
WHAT ARE
YOU DOING
NOW?

DO
TELL
ME
ABOUT
IT.

AHHH!
IT'S
TROUBLE,
PROFESSOR!



PERHAPS
HE WENT
UNDER-
GROUND.

IT SAYS
THE LINK
DROPPED
OUT
AN HOUR
AGO..

NO.IT
SAYS
UNDER-
WATER.



WHAT
A PITY
THERE'S NO
TELLING
WHAT INTEL-
LIGENCE
HE MIGHT
HAVE
RETURNED

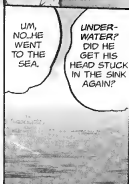
WE'VE
LOST
TELEMETRY
FROM MR.
IWATA!

like,
oh my
kami-
sama!



OH,
PLEASE
DON'T
BE SO
HARSH
!

TO
THE
SEA!?



UM,
NO.HE
WENT
TO THE
SEA.

UNDER-
WATER?
DID HE
GET HIS
HEAD STUCK
IN THE SINK
AGAIN?



WHAT..
WHAT
SHOULD
WE DO?

IF HE
READ HIS
MANUAL,
HE'D KNOW
HE'S NOT
DESIGNED FOR
SUBAQUEOUS
OPERATIONS.



CAPITAL
IDEA.

UHM, UHM.
I THINK
NISHIKI-CHAN
WENT
TO THE
BEACH WITH
HIM, SHOULD
WE CALL
HER?

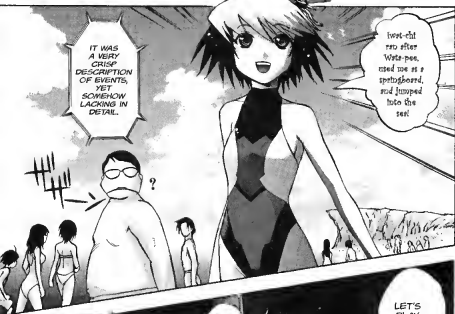
I'M
SORRY.

NOW,
ORDINARILY,
I RECEIVE AN
ALARM IF THE
SIGNAL FALLS OFF
FOR MORE THAN
TEN MINUTES...THAT
IS, WHENEVER MY
ASSISTANT
REMEMBERS
TO SET IT.

I THINK
IT'S SAFE
TO ASSUME
HE'S NOT
SNORKEL-
ING.

AH,
HERE
WE
ARE.

THAT'S
WHERE
THE
SIGNAL
WAS
LOST.



IT WAS
A VERY
CRISP
DESCRIPTION
OF EVENTS,
YET
SOMEHOW
LACKING IN
DETAIL.

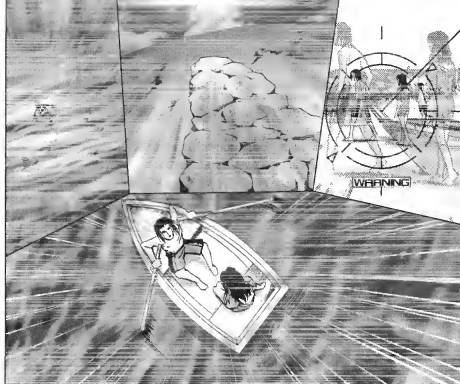
Two-chi
ran after
Wata-poo,
used me as a
springboard,
and jumped
into the
sea!



11:24:03:56,
MASTER.

WHAT
TIME
DID HE,
AH,
JUMP?

LET'S
PLAY
BACK
HIS LAST
TRANS-
MISSION.



I'M
IMPRESSED
WITH THE
RESOLUTION...

THE
MEANING
OF THE FINAL
IMAGE ISN'T
CLEAR..



HHMM... IT'S
NOT DEEP
ENOUGH
AROUND
THERE TO
DAMAGE HIM
PERMANENTLY,
BUT...

WATER-
PROOF,
PRESSURE
RESISTANT.
JUST LIKE
YOUR
SWATCH,
DEAR.

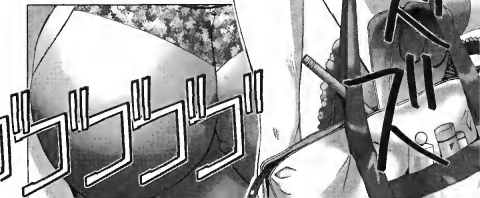
one
atmosphere
per ten m.
of depth



BUT,
PRO-
FESSOR,
DIDN'T
YOU
TELL ME
MR. IWATA
IS 100%
WATER-
PROOF?

THIS
MAY BE
SOMEWHAT
WORRI-
SOME.





...UM
...OKAY!
UMI
RENGAYA
WILL BE
WATCHING
THE
OFFICE!

Life...
Time...

These things often
beyond my reach
for now...

SEE
YOU
LATER

WHY
DO YOU
HAVE TO
SIGH?



..I WILL
SURPASS
WHAT MY
FATHER
HAS
ACHIEVED

BUT
SOMEDAY...

~ ~ ~
~ ~ ~
~ ~ ~

九
4
4

世

॥३॥

SENIOR,
I FEEL
LIKE THE
TWO OF US
HAVE BEEN
WORKING
FOREVER.

MAYBE
WE
SHOULD
JUST
GO
HOME.

...it looks like we're not gonna be gettin' any trainin' today.

**E
N
D**

WHAAAT
12

**SOMEONE
STOLE
HER
CORPSE!**

BODY
SNATCHERS

MISSION 3

EXCEL 5月5日



△
ほあ
THAT
BLOW
WAS DEEP,
EH? BUT
NOT AS
DEEP AS
YOU'D LIKE
TO...

READY
TO
GIVE
UP?



I HAVE
NO EVIL
THOUGHTS!



YEAH.

ONLY
LOVE
AND
COURAGE
CAN SAVE
MISS
AYASUGI!

WE'RE NOT
MAKING A
MOVE UNTIL I
UNDERSTAND
YOUR
INTEN-
TIONS!

...RIGHT.



FAL, YOU
COULDN'T
HAVE A
PURE MIND
AT THIS
POINT IF YOU
WASHED IT
OUT WITH
BLEACH!

A-ALL
RIGHT!
YOU CAN
KISS HER,
THEN! A-NO
MORE THAN
THAT!



MUST I
KILL YOU
TO GIVE
HER CPR
WITH A
PURE
MIND!?



...WE'RE
BOTH
INSANE
WITH...

WHY
DON'T
YOU JUST
ADMIT...







I AM
WRONG...

HEH,
YOU ARE
CORRECT...

YOU'VE
HELPED
ME TO
SEE THE
TRUTH...

NO...
IT WAS
I WHO
WAS
WRONG...

oh,
God.

I...
I...

OK,
KID,
DO IT.

...WE'RE
ONLY
HUMAN.

...AT
THE
END OF
THE
DAY...



...ALL
RIGHT!

ALL
RIGHT!

I'M
GONNA
DO IT!

MISSION 4
PLAIN SO LAY





IT'S
JUST
WHAT
ANYONE
WOULD DO
TO SAVE
A LIFE,
WHETHER
A MAN,
OR A...



I'M
GONNA
GIVE
HER
CPR



...A WA.
A WAA.
A WAAA-
MAN.

BE!
STILL!
MY!
FRIG!
ING!
HEART!



NO! I'M
CALM!
DISPAS-
SIONATE!
UNTURGID!



NOTHING?
HER
HEART?
COULD
IT BE...

WHY I
GUESS
IT'D BE
DIRECTLY
BELOW
HER...



CHECK
THE
PULSE...

WH-
WHAT
IS
IT?



THAT'S
BETTER

NOW.



I can
feel her
breast,
however.
It's so soft,
and...

Her
heart!
I can't
feel
it!

I'm just
edging my
thumb
and
forefinger
towards
it!

I'm
not
touching
her
breast,
okay?!



DISTANCE
MYSELF
SLIGHTLY,
AS IT
WERE.

LET'S
JUST
STEP
BACK AND
TAKE A
WIDER
LOOK.

NO,
THAT
DIDN'T
SEEM
TO HAVE
HELPED

HM.
HM.

I'M THE
ONLY ONE
WHO CAN
SAVE
HER.

SHE'S
SO
PALE...

HER
LONG
LASHES...

SHE'S
SO
PRETTY...

NO!
WHAT
AM I
SAYING...?
SHE'S
BEAUTI-
FUL.

Incredible
Shrinking
Brain

NO...NO
HIGHER
FUNC-
TIONS...

YES! BY
SAVING
HER,
THAT IS!
CROSSING
THE LINE
BACK TO
LIFE FROM
DEATH!

AM I
GOING TO
CROSS THE
LINE? AM I
ABOUT TO
BECOME
A MAN?

TO MISS
AYASUGI'S LIPS...
HER LIPS...
HER LIPS...
HER LIPS...
HER LIPS...
HER...

INSTINCT
ALONE...
CAN GUIDE
ME...







GACK!

YES?



I-I'M
GLAD
WE
CAN
SHARE...
OUR
FINAL
MO-
MENTS...

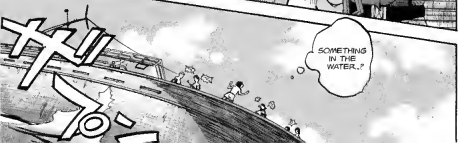
(SOB)
Y-YOU...
YOU
CAME
BACK
TO
LIFE...



WELL?



WHERE
ARE
WE?



SOME-
THING...

!?

...UNDER
THE
SHIP!

...!!







HOLD ON!
I'M
COMING
FOR
YOU!

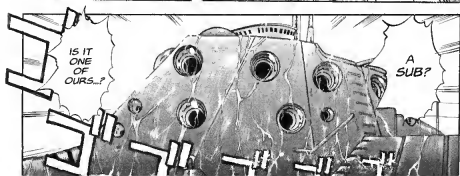


GOD!
IT'S
BROKEN...



I'LL
SAVE
YOU...

Aaagh!



IS IT
ONE
OF
OURS...?

A
SUB?



THE
INCIDENT HAS
FULLY RUINED
THE MAIDEN
VOYAGE OF THIS
"FULL-AUTO-
(SUB)MOBILE."

Sir?

(SIGH)
I SEEM
TO HAVE
INTERRUPTED
THE ABDUCTION
OF A CITY
EMPLOYEE.



Roger!



SCARE
THEM A
LITTLE
BIT TO
SEND
THEM
HOME.

Orders,
Master?

HOWEVER,
IT DOES
PUT KABAPU
IN MY
DEBT.



HOLY--





What?
I shot
them.

NOW,
DEAR
I KNOW
YOU HEARD
ME. I SAID,
"SCARE
THEM."



JUST
GO AND
COLLECT
OUR
FRIENDS
NOW,
PLEASE.

Shit.
I did
shoot
them!

(SIGH)

I SAID,
"SCARE
THEM."



Roppon
votzu!!
It's a-gonna
do just
that!



Yessir!

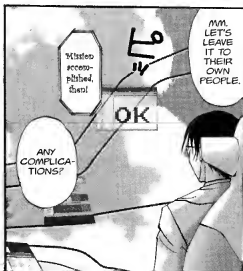


GOOD
JOB,
DEAR

I picked
up
Wets-pear
Presto too!



Good thing
I don't have
to breathe,
huh?

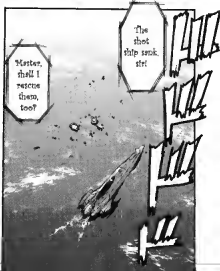


Mission
accom-
plished,
then!

OK

ANY
COMPLICA-
TIONS?

MM.
LET'S
LEAVE
IT TO
THEIR
OWN
PEOPLE.



Master,
shall I
rescue
them,
too?

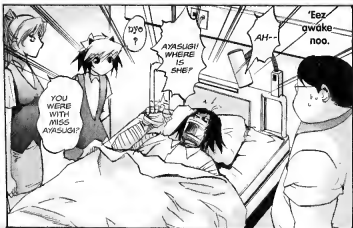
The
shot
ship
sank.
str!





WERE
YOU
GOING
TO MEET
AT THE
BEACH?

NO! I
M-MEAN...
WE...WE
MET
BY
ACCIDENT
...!



YOU
WERE
WITH
MISS
AYASUGI?

DYO?

AYASUGI!
WHERE
IS SHE?

AH--

'Eez
awake
noo.



THEN
YOU WERE
CAPTURED BY
PIRATES, AND
PROFESSOR
SHIOWJI
CAME WITH HIS
SUBMARINE...?

SHE
ASKED YOU
OUT ON A
DATE, AND
YOUR BOAT
GOT WASHED
OUT TO
SEA...?

YOU WERE
WALKING
IN THE
WOODS AND
SUDDENLY
TRIPPED
OVER MISS
AYASUGI...?



Maybe
she
went
to the
bottom
?

WAS
MISS
AYASUGI
EVER
REALLY
THERE?
I hope
not.

HE
SEEMS...
CON-
FUSED.

Nah,
Watanabe.
Ye are
gonn
t' die.

**YES!
EXACTLY!
WE'VE GOT
TO GO
RESCUE
HER!**

DEAD!
DEAD!

MISS
AYASUGI
IS
GOING
TO
DIE!



I'M
SORRY
I'M
LATE...

I-I MEAN...
HELLO,
SENIOR
HYATT!

EEEEEEK!

I think
she's
been
violated,
Senior
Excell

(END MISSION 4)

GOOD
LORD!
("click")



HMM...
SOUNDS LIKE
A POEM YOU'D
WRITE IN THE
SECOND
GRADE.

Metaphor
for what?

SHE SAID THE
SKY WAS BLUE,
THE SHIP SANK INTO
THE GREEN, AND
THEN THE SAND
ON THE BEACH
WAS WHITE.

Could it
be some
sort of
metaphor?



BUT HER
CLOTHES,
SENIOR...
RIPPED
AND
TORN!

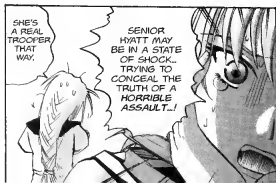
YOU WANT MY
FRANK
OPINION,
THIS IS
MA-CHAN
AT HER
MOST
USUAL.

SHE
SAID
SHE HAD
EXPERIENCED
SOMETHING
EXTRAORDINARY,
BUT I DUNNO.



MUST WE
DISCUSS
HER LIKE
A CORPSE,
SENIOR?

JUDGING
FROM
THE DETRITUS
CLINGING TO
THE BODY, SHE
APPEARS TO HAVE
DRAFTED IN THE
INTER-TIER
ZONE.
This
is some
kind of
invertebrate.



SHE'S
A REAL
TROOPER
THAT
WAY.

SENIOR
HYATT MAY
BE IN A STATE
OF SHOCK...
TRYING TO
CONCEAL THE
TRUTH OF A
HORRIBLE
ASSAULT...!



SOME
THINGS
DON'T
LEAVE
VISIBLE
SCARS!

SHE
DOESN'T
SEEM
INJURED..



A black and white manga-style illustration of three young women on a beach. The woman on the right is the largest, with long blonde hair, wearing a dark one-piece swimsuit and a wide-brimmed hat, shielding her eyes from the sun. The woman in the middle is smaller, with dark hair, wearing a light-colored swimsuit and a wide-brimmed hat, looking surprised with her hand to her mouth. The woman on the left is also smaller, with short brown hair and a large flower in her hair, wearing a dark swimsuit. In the background, there are palm trees and a sunset sky. A small inset at the bottom left shows a wider view of the beach with other people.

WELL...
THE
SUMMER
IS
ALMOST
OVER.

YOU
HAVE
WORKED
HARD,
MEINE
MÄDCHEN.

CAREFUL,
SOME
ARE
BODILE.

YARGH!
THE
BEACH
IS FULL OF
JELLYFISH!



YEE-
HAW!

I HAD
THE WORRIES
ABOUT THE BAD
LOCATION FOR
A WHILE, BUT
THEN YOU GIRLS
BLEW IT UP.

GOOD
JOB!
I HAVE A
BONUS,
ISN'T
IT?

THANK
YOU FOR
YOUR HARD
WORK, TOO,
CHIEF.



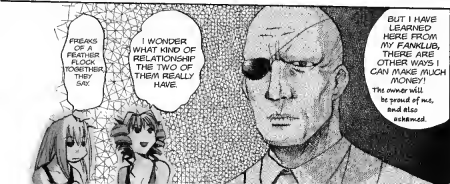
THE
EARNINGS,
THEY
ARE NOT
NEARLY
ENOUGH
TO REBUILD
THE HOTEL,
YES?

THE
BEACH
HOUSE
WAS GOOD
BUSINESS,
BUT...



WHAT
ARE
YOUR
PLANS
NOW,
MANAGER?

ACH!
YOU CAN
AGAIN
CALL ME
"MANAGER."



FREAKS
OF A
FEATHER
FLOCK
TOGETHER,
THEY
SAY.

I WONDER
WHAT KIND
OF RELATIONSHIP
THE TWO OF
THEM REALLY
HAVE.

BUT I HAVE
LEARNED
HERE FROM
MY FANKLUB,
THERE ARE
OTHER WAYS I
CAN MAKE MUCH
MONEY!

The owner will
be proud of me,
and also
ashamed.



AS
LONG AS
THE ROOM
GETS LET,
THE FIFTY
THAT I WILL
GET...

WHY
SHOULD
THAT
STAND IN
OUR
WAY?

AND I
HAVE MADE
A PROMISE
OF HONOR TO
MY GUESTS, MY
UNDOCUMENTED
CLEANING STAFF,
UND MYSELF.
THE HOTEL
SHALL RISE AGAIN!
IT SINKS LIKE
THE BISMARCK,
BUT IT CANNOT
PERISH!

FOR
I AM A
HOTEL
MANAGER
!



WHAT-
EVER YOU
SAY, CHIEF,
I MEAN,
MANAGER.
WE GOTTA
GO AUF OUR
WIEDERSEHEN
NOW. ♪

...IS
FIFTY MORE
THAN I HAD
YESTERDAY,
JA?



sigh

S-SENIOR,
I, ELGALA,
BELIEVE
WE COULD
AFFORD TO
T-TAKE A
CAB...

CAN WE
GET HOME
BEFORE
THE SUN
RISES?



WE'RE
STILL
ALIVE,
AREN'T
WE?

THAT JOB
WOULD HAVE
RUINED AN
OLYMPIC
ATHLETE,
SENIOR.



PHYSICAL
THERAPY
?

QUIET.
YOU'RE
ALMOST
FINISHED
WITH YOUR
PHYSICAL
THERAPY.



...DO I
REALLY
HAVE
TO PULL
SENIOR
HYATT ALL
THE WAY
HOME?

THAT
WASN'T
SABOTAGE!
IT WAS
URBAN
RENEWAL!



...AND
THE HEAT IS
OFF ON OUR
SABOTAGE BY
NOW, RIGHT,
SENIOR?

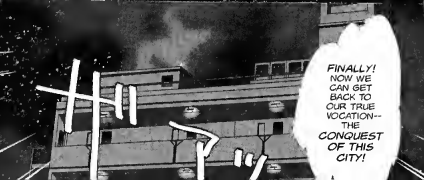
AND WE
GAFFED THREE
FISH WITH ONE
BOAT HOOK. WE
PROCURED
NEEDED CAPITAL,
GATHERED
BEACH
INTELLIGENCE..



OH,
DEAR.
IT'S A 17%
GRADE.

FASTER
!

YES.
AND PICK
UP THE
PAGE. WE
REPORT
TO LORD IL
PALAZZO
FIRST THING
TOMORROW
MORNING.

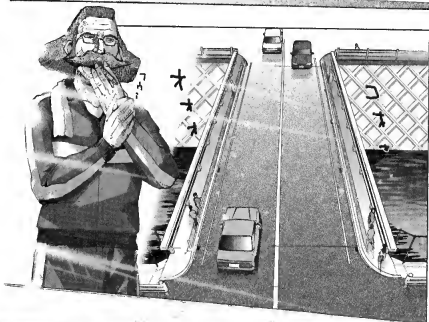


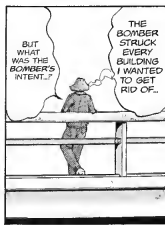
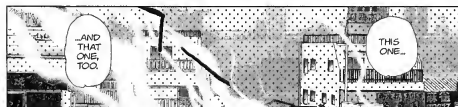
FINALLY!
NOW WE
CAN GET
BACK TO
OUR TRUE
VOCATION--
THE
CONQUEST
OF THIS
CITY!

MIN-CHAN!

HMM..
ALL THAT
WAITRESSING,
AND YET
THERE WAS
ONE PERSON
I FORGOT
TO FEED









SHOULD
I HAVE
DONE
IT?



...TRYING
TO FIND
A WAY
AROUND
ALL THOSE
OBSTRUC-
TIONISTS.

IF SUCH
ACTS
WERE
ACCEPT-
ABLE.



I MIGHT
HAVE,
WHEN
I WAS
YOUNGER.



WE
OFTEN
DID
THINK
ALIKE...

SAFETY + FIRE

WAS
IT
REALLY
HIM?

+ FIRE



AND
THINGS THAT
I FEARED
MIGHT HAPPEN
SOMEDAY
ARE ALREADY
HAPPENING.

YES. I DO
SENSE HIS
HAND IN THIS.
I'M CERTAIN
HE HAS
RESURFACED.



YET
I'M NOT
READY YET
EVEN FOR
ATTACKS
ON THIS
LEVEL.

AND I
WONDER...
WHY NOT
BIGGER
MOVES
STILL?



THE
BOMBINGS
DON'T
SEEM
PLANNED
CAREFULLY
ENOUGH
TO BE HIS
WORK.

THERE'S
ONE
THING
I DON'T
UNDER-
STAND,
THOUGH.



...BUT
NEITHER
THE ARMORED
SUITS NOR
THE ROBOTS
ARE YET
PERFECTED.

I'VE
TRIED TO
MASTER THE
TECHNOLOGY
THAT WOULD
PROTECT
THIS
CITY...



I SAVOR
THE
IRONY.

BUT I
WON'T
DENY I'M
ENJOYING
THE
SITUATION.



...WOULD
HAVE BEEN
FOR MY
WORK TO
TURN OUT
NEEDLESS

THE
MOST
DESIR-
ABLE
OUTCOME...



COM-
PLETELY
WITHOUT
WARNING..



...IT
CAUSED A
GREAT
DELAY IN
OUR
PLANS.

TENMANGU
VANISHED,
AND...



WHY DID
TENMANGU
VANISH?

...WELL,
A
LITTLE
BIT OF
EVERY-
THING.

HIS
SON HAS
EXTRA-
ORDINARY
TALENT,
BUT,
HONESTLY,
HE LACKS...



...BUT
IT'S NOT
GOING TO
BE EASY
TO GET
ANSWERS
OUT OF
THAT
WOMAN.

THE ONLY
PERSON WHO
MIGHT KNOW
IS MIWA...





Geet
timin',
Iwata.





Ye
divven't...
remembaa
nowt?

--WHAT
WAS THE
QUESTION
AGAIN?



HMMM...
HMMM...



PROF.
SHIOUJI
DIDNT SAY
ANYTHING
TO ME
ABOUT
ALTERING
HIS
MEMORY...

Are ya
sure they
fixed ye,
man?

HMMM!
WELL,
I KIND OF
REMEMBER
I SAW MY
COUSIN,
BUT...



WELL,
HE FORGOT
ORDERS AND
ASSIGNMENTS
ROUTINELY,
BUT NO...
I'VE NEVER
OBSERVED
HIM THAT WAY
BEFORE.

..HAS HE
ALWAYS
BEEN
LIKE THAT?



NOW
I REALLY
NEED
TO FIND
HIM...

THE
CYBORG
IS FAR
FROM
PERFECT,
EITHER.



OOH,
I JUST
KNOW THAT
SOMETHING
GOOD IS
GOING TO
HAP-PEN!

RECOVERED
FROM ALL
CONTUSIONS,
WE'RE BACK
TO SERVE
WITH OUR
REGULAR
CONFUSION!



THE
SUMMER
WAS SWELL,
AND NOW
THE SUN
FALLS
DOWN LIKE
A BUCKET
IN A WELL!

HAIL
IL
PALAZZO!





YOU
DONT
NEED
TO GET
SO
UPSET,
SENIOR.

BLASPHEMER!
THE PENALTY
FOR SUCH
TRESPASS
IS
DEATH!



HM...

FEEL
HM?



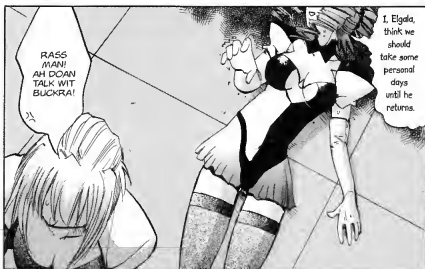
HERE
!?

JUST THINK
ABOUT OUR LORD
IL PALAZZO, ALWAYS
SEATED HERE. ISN'T
IT NATURAL THAT
WE WOULD WANT
TO FEEL HIS
SPIRITUAL
PRESENCE?



I SWEAR
I'M NOT
GETTING ANY
MENTAL
IMAGES!

DON'T
BE
SILLY!





Are
ye hurpin'
he has an
extended stay
then?

WELL,
THIS
DOESN'T
NEED MUCH
WATERING.



BULK
DETERGENT
(gasp)
ECONOMY-
SIZE
TOILET
TISSUE
(huff)...

...AND
GOT THE
INGREDIENTS
FOR
TONIGHT'S
DINNER.

WE'VE
REFLENISHED
MOST OF THE
HOUSEHOLD
SUPPLIES...



OH!
NOW
I RE-
MEMBER.
WE'RE
OUT OF
RICE.

WELL,
IF YOU
LIKE, WE
CAN SAVE
A BIT
MORE BY
WRITING WITH
NEWSPAPER.

WHY
DID WE
HAVE TO BUY
THIRTY-TWO
ROLLS AT
ONCE?

COULDN'T
WE
HAVE
JUST
LIBERATED
A SHOPPING
CART,
SENIOR?



SEE
YOU
LATER,
THEN..



OH.
OKAY.

I WONDER
WHO WILL BE
CARRYING
IT.

HYATT,
EL AND I
ARE GOING
TO GET A
TWENTY-KILO BAG
OF RICE, SO WHY
DON'T YOU JUST
GO HOME
AHEAD OF
US?



is
that
not..

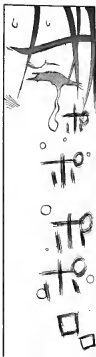


OH..
MISS
AYASUGI..

I knaa
'e wuz just
hallucinatin'
aah that.









AS
MUCH
AS I
CAN..?



I'M
SORRY,
BUT
RIGHT
NOW HE'S
A LITTLE
WELL,
FUNNY
DO YOU
MIND JUST
PLAYING
ALONG
WITH
HIM. AS
MUCH
AS YOU
CAN..?



OH..
YOU
DID..?

(sob)
WHEN
Y-YOU
FELL
INTO
THE
SEA, I
THOUGHT
YOU
WERENT
G-GOING
MAKE IT..



NO, I
THINK
WHAT
HE NEEDS
RIGHT
NOW IS
THOUGHT-
LESS
REASSUR-
ANCE.



Ye would
think eed observe th'
sumwhat sketchy natchaa
o' her narrative.



IS THAT
R-RIGHT?
..OH, I'M
SO GLAD
OH, I'M SO
REALLY,
REALLY
GLAD.



WELL,
AFTER I
FELL INTO
THE SEA,
I WOKE UP
LYING ON
THE BEACH.



OH..
THAT'S
ALL
RIGHT.



Aye,
thanks.



WE'RE
VERY SORRY
WE HAD TO
ASK YOU TO
COME AND VISIT
WATANABE-
KUN ON THE
VERGE OF
MADNESS.





PEOPLE
YOUR AGE
DON'T REALLY
KNOW ABOUT
HIM.

YOU
MUST
UNDERSTAND
I HAVE NO
IDEA.

WHY
DID THE
PROFESSOR
VANISH,
SIR?



HE
WASN'T
TAKING THE
ATTENTION
WELL.

AT THE TIME HE
DISAPPEARED, HE
WAS ALREADY
FAMOUS FOR HIS
BREAKTHROUGHS,
AND IN MORE
THAN ONE
BRANCH OF
SCIENCE.



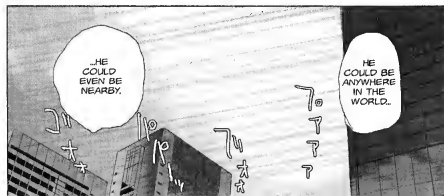
PERHAPS
HE HAD
BEEN
PLANNING
TO LEAVE
FOR SOME
TIME.

I DIDN'T
NOTICE
ANY
SUDDEN
SIGNS...



HE
WASN'T
THAT
TYPE,
MS.
MOMOCHI.

COULD HE
HAVE HAD A
NERVOUS
BREAKDOWN,
THEN...GONE
INTO
SECLUSION?



...HE
COULD
EVEN BE
NEARBY.

HE
COULD BE
ANYWHERE
IN THE
WORLD..

IF I
CONSIDER
HOW MUCH
TIME IT HAS
TAKEN...



AS I
FEARED
IT IS
NOT
EASILY
ACCOM-
PLISHED.

THE
RESULT
FALLS
SHORT
OF WHAT
I HAD
EXPECT-
ED.

フィ

ッ

フ

SHALL
I GO,
THEN
...?

カ
ッ
カ
ッ

カ
ッ
カ
ッ



ACT AS
YOU SEE
FIT.



WHAT?
I TOLD
HER TO GO
STRAIGHT
HOME.



I, ELGALA,
WOULD
VERY MUCH
LIKE TO.



I HOPE
HA-CHAN
DIDNT PASS
OUT ON
THE WAY.

EXCEL SAGA

END EXCEL SAGA VOL. 12
TO BE CONTINUED IN VOL. 13



ANIME EXPO 2003
SPJA Industry Award
Best Non-Human Character
USA

**It was awarded to Mincel
I'm dead serious!
—Rikdo*

EXCEL 5月6日

Guide to *Excel Saga* 12's Sound Effects!

71	FX	ta ta ta [rattling fast]
7.3	FX	ha ha ha [huff, huff]
7.4	FX	go go go go [rumbling]
10.1	FX	kya [cackling]
10.1	FX	a ha ha ha [laughing]
10.2	FX	zei ze ze [whoaaa, whoaaa]
10.3	FX	wota wota [parcating]
10.4	FX	a ha ha ha ha [laughing]
10.4	FX	kya kya [cackling]
11.1	FX	ze ha [whoaaa, whoaaa]
11.1	FX	ha ha [huff, huff]
11.2	FX	neuu [whaling]
11.3	FX	hooa [exhaling]
11.4	FX	hooa [exhaling]
11.5	FX	ha... [exhaling]
12.1	FX	haa [huff]
12.1	FX	haa [huff]
12.2	FX	gata [clank]
12.3	FX	bi [beep]
12.3	FX	bi bi [beep, beep]
13.1	FX	bi bi bi [beep, beep]
13.4	FX	pururu pururu [phone ringing]
13.4	FX	gata [clank]
13.4	FX	pururu [ringing]
14.1	FX	ba [grabbing]
14.4	FX	dogaa [clatter]
14.4	FX	gan [clank]
14.4	FX	galatan [clatter]
14.5	FX	tuuu [decarawoiled tone]
14.6	FX	pi pipo papi papa [pushing the touch tone]
14.7	FX	oro oro [pericking]

Most of Rikdo Koshi's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*, exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX," they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition. Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. As always, the numbers are given in the original Japanese reading order right-to-left.

You are still allowed, however, to write your letters left-to-right to
Oubliette c/o Excel Saga
VIZ, LLC
P.O. Box 77064
San Francisco, CA 94107

26.3	FX	da [dasheng]
27.1	FX	da da da da [dasheng]
27.2	FX	da [dasheng]
27.3	FX	ba [dasheng]
28.1	FX	pa [rustle]
28.2	FX	sara sara sara [rustle, rustle]
28.3	FX	kyaa [squeak]
28.4	FX	suta [walking busily]
29.3	FX	pusaasan [bickering]
29.3	FX	kan kan kan [clang-clang—an alarm at a crossing]
29.3	FX	goten goten [rattling of a gun]
29.5	FX	kachi kachi kachi kachi kachi [click, click, ...]
32.1	FX	katsu katsu [clap, clap]
32.1	FX	pata pata [pitter-patter]
32.2	FX	katsu katsu [clap, clap]
34.1	FX	ba [wham]
34.4	FX	hara [claggening]
35.2	FX	hoo [a ghostly image]
35.3	FX	sharan [jingling]
35.4	FX	jara jara [jingling]
35.5	FX	shara [jingling]
35.6	FX	sharan [jingling]
35.6	FX	shara sharan [jingling]
35.6	FX	gasa ga [biting]
35.6	FX	Sharan [jingling]
35.6	FX	gasa [biting]
36.2	FX	peta peta [dawing hand]
36.3	FX	kuppan [sparking badly]
37.3	FX	zai [holding the cakes forward]
37.4	FX	moku moku [munching]
38.1	FX	dosa [thud]
39.2	FX	kyosaa [squeak]
40.1	FX	sata sata sata sata [hurrying away]

14.7	FX	paunuru paunuru [phana ringing]
15.1	FX	gi [jelling]
15.1	FX	gyan [stretching]
15.2	FX	yura [wobbling]
15.3	FX	doka doka doka tonen [baap, bang, bang, bang]
15.4	FX	tsuu tsuu tsuu [disconnected tone]
15.5	FX	pipi pipapa popi popi [pushing a touch tone]
15.6	FX	paunuru, paunuru, paunuru, paunuru, paunuru, paunuru, paunuru, paunuru [phana ringing]
16.2	FX	tsu tsu tsu [beep, beep]
17.3	FX	wae [cheering]
17.3	FX	kya kya [cackling]
17.4	FX	hee... [sigh]
20.1	FX	tsun [turning around]
22.1	FX	ahahaha [laughing]
23.1	FX	kyahahaha [laughing]
23.1	FX	waa waa [cheering]
23.3	FX	fua [sigh]
23.4	FX	su [lifting swiftly]
23.5	FX	kakin [clank]
24.1	FX	kakin kakin [clank, clank]
24.2	FX	hii hii [beep, beep]
24.3	FX	biyan biyan biyan [beep, beep]
24.3	FX	biku [gasping]
25.1	FX	kachi kachi kachi kachi [click, click]
25.2	FX	poi poi [throwing]
25.3	FX	bata bata [tramping about]
25.4	FX	gyuu [stretching]
25.5	FX	wate wate wate [paricking]
25.6	FX	batan [thud]
26.1	FX	biyan biyan biyan [beep, beep]
26.2	FX	kachi kachi kachi kachi kachi kachi [click, click, ...]
26.3	FX	gyu [zipping up]
26.3	FX	poku [pood]

OUBLIETTE

Your *Excel Saga* bonus section!

56.4—FX do do do (tumbling)
 56.5—FX gyuru (squeezing)
 56.7—FX hatae (closing the door)
 57.1—FX hatae (barr)
 56.1—FX zappa (splash)
 59.1—FX zai (feetstep)
 59.3—FX Don (wham)
 58.3—FX ze zaa (splash)
 61.2—FX kato (clank)
 61.3—FX kyaku kyaku (squeak)
 61.4—FX zee (splash)
 61.5—FX zaaaa (splash)
 61.6—FX boro boro boro boro (basking)
 62.1—FX da (thud)
 62.2—FX pats (pool)
 62.4—FX gapaa (blank)
 63.2—FX deen (whom)
 63.3—FX bee (to-do)
 64.1—FX deen (wham)
 64.2—FX kacha (wildly awaked)
 64.5—FX gaa (bring in shock)
 65.1—FX wai wai (buzz, buzz)
 65.2—FX wai (buzz)
 65.2—FX zawa (buzz)
 65.2—FX zawa (buzz)
 65.2—FX wai (buzz)
 65.4—FX gata (blank)
 66.5—FX pon (patting)
 66.6—FX sa (quick motion)
 66.6—FX sa (quick motion)
 67.1—FX zero zero (tripping in)
 67.1—FX pen pen (clapping)
 67.2—FX nawa (buzz)

40.1—FX ahaha (laughing)
 40.1—FX kya kya (cheeking)
 40.2—FX oro oro (pawking)
 40.2—FX oro oro (pawking)
 40.2—FX bika bika (twitching)
 40.2—FX ahahaha (laughing)
 40.2—FX ahahahaha (laughing)
 40.3—FX da (clashing)
 40.4—FX ha (huff)
 40.4—FX ha (huff)
 40.4—FX za (feetstep)
 40.4—FX pika (twitching)
 43.1—FX hyooo (whewww)
 44.1—FX ta (trotting)
 44.3—FX ha (wham)
 45.2—FX ina (recoiling)
 45.5—FX zai (holding the chocolate torch)
 45.6—FX awo awo (marching)
 46.1—FX deen (thud)
 46.2—FX go go go (rumbling)
 47.2—FX da (clashing)
 47.4—FX to to to (trotting)
 47.4—FX hika (hic)
 47.4—FX uai (a drunken man's groaning)
 47.4—FX uuuu (moan)
 53.1—FX gabi (squeaking)
 53.4—FX kusha kusha (crinkle, crinkle)
 54.1—FX sa (tling)
 54.5—FX ho (lighting the cigar)
 55.1—FX zu (tling)
 55.1—FX suppa suppa (smacking face)
 55.4—FX hehehe (puffing)
 56.3—FX paka (puffing)

73.5 — FX gacha gacha (kleck-kleak)

74.1 — FX zaza (splash)

74.3 — FX hui (ugh)

74.4 — FX gaka kaku (chattering)

75.1 — FX pi pi (sprinkles)

75.2 — FX pi (sprinkles)

75.3 — FX shu (shimmering)

75.3 — FX shawa (whoosh)

75.5 — FX usopacha (splash)

75.6 — FX ki (plating)

75.8 — FX ha (fearful cry)

77.1 — FX zo-zao (splash)

77.1 — FX zaza (splash)

77.2 — FX chapi (ping)

77.2 — FX zazu (splash)

77.4 — FX nyaa nyaa (seagull's cry)

77.4 — FX nyaa (seagull's cry)

78.1 — FX zaza (splash)

78.1 — FX zaza (splash)

78.3 — FX zaza (splash)

78.1 — FX zaza (splash)

79.2 — FX dodekoda (stomping)

80.2 — FX zaza (splash)

80.3 — FX zaza (splash)

80.4 — FX do do do do do (stomping)

80.5 — FX zaa (splash)

80.5 — FX kin (clank)

81.1 — FX zaza (splash)

81.1 — FX kya kya (cackling)

81.1 — FX soon (clap)

81.1 — FX kya kya (cackling)

81.2 — FX zaza (splash)

81.2 — FX ton ton (popping)

87.2 — FX wai (buzz)

87.2 — FX gacha (kleck)

87.2 — FX wai (buzz)

87.3 — FX gacha (kleck)

87.4 — FX ja (tada)

87.4 — FX shu (skating)

87.5 — FX pan (crunch)

87.6 — FX zapan (tripping)

88.1 — FX zapan (splash)

88.2 — FX pi pi pi (pip-pip)

88.5 — FX za-zao (splash)

89.1 — FX para para (shaking)

89.2 — FX saku saku (thrashing)

89.3 — FX ja (whoosh)

89.4 — FX ju ju (whoosh, whoosh)

88.4 — FX hyahya (ding)

88.4 — FX hyu (ding)

88.5 — FX pan papan pan pan papan pan (tapping)

70.1 — FX baaaaa (explosion)

71.1 — FX hiku (gasp)

71.1 — FX awa awa (panicking)

71.2 — FX tycooa (whirring)

71.2 — FX ooo (rumbling of fire)

72.1 — FX ooo (rumbling)

72.2 — FX uu uu (siren)

72.2 — FX ooo (siren)

72.2 — FX tou tou (siren)

72.2 — FX uu (siren)

72.4 — FX parara parara (phone ringing)

72.4 — FX pi (pip)

72.7 — FX gabi (gapping)

73.3 — FX kya (squeak)

73.4 — FX ka (planning someone)

OUBLIETTE

Your EXCEL SAGA bonus section!

89.5	FX	dan dan (stomping)	812	FX	zazao (splash)
90.1	FX	za zao (splash)	815	FX	ga (blank)
90.3	FX	da (dashing)	815	FX	bata (bata)
90.4	FX	do do do do (running noisily)	816	FX	maka (getting up)
90.5	FX	ha (gasp)	821	FX	gata (jerk)
90.6	FX	bacha bacha bacha (splash)	833	FX	kach kach kacha kacha kacha kacha (chattering)
90.8	FX	gika gika (padding)	835	FX	kan (wham)
91.1	FX	da da da da (dashing)	842	FX	chi (noisy)
91.2	FX	do do do (running noisily)	85.2	FX	zazaan (splash)
91.2	FX	bacha dacha bacha (splash)	85.3	FX	zababu (splash)
91.2	FX	zai zai zai (whoosh, whoosh)	86.3	FX	gu (grabbing)
91.3	FX	do do do do (running noisily)	871	FX	do do do (stomping)
91.4	FX	dan (kicking)	872	FX	do do do (stomping)
92.1	FX	dapa dapa dapa dapa (padding fast)	872	FX	wa ha ha ha (laughing)
92.3	FX	zaba zaba (splash, splash)	873	FX	do do do do (stomping)
93.1	FX	kacha (click)	874	FX	ta (dashing)
93.2	FX	épaazaa (splash)	874	FX	poi (throwing)
93.3	FX	do do do (running)	875	FX	da da do do do do (stomping)
93.4	FX	do (rumbling)	875	FX	shutazeta (running fast)
93.5	FX	dara (splash)	88.1	FX	hyuu (watering)
93.6	FX	...saa (splash)	88.1	FX	shita (running fast)
93.7	FX	myaa myaa (seagull's cry)	88.2	FX	pikiai (cracking)
94.1	FX	zapaa (splash)	88.3	FX	ha haa (laughing)
94.2	FX	zazaan (splash)	88.3	FX	ban (jumping)
94.3	FX	zapaaan (splash)	89.1	FX	mu ha ha ha (laughing)
94.3	FX	gi gi gi (grinding teeth)	89.1	FX	ki (shrieking)
94.5	FX	kuru kuru (shaking)	89.1	FX	pe pe (spitting sand)
94.6	FX	myaa (seagull's cry)	89.1	FX	taan (jumping)
96.1	FX	gata (blank)	89.3	FX	bacha bacha bacha bacha (splashing)
96.3	FX	zaa (splash)	89.3	FX	gika gika gika (padding)
96.4	FX	zaza (splash)	89.4	FX	zurazuraza (shivering)
87.3	FX	gekui (gulp)	89.4	FX	bacha bacha (splash)
97.4	FX	gu (gripping)	93.4	FX	gika gika (padding)

102.3	FX	ree ree [where, where?]
102.5	FX	ahahaha [laughing]
102.5	FX	hya hya [cackling laugh]
102.6	FX	ga [panting]
103.1	FX	ahaha [laughing]
103.1	FX	kyahaha [laughing]
103.3	FX	ahahaha [laughing]
103.3	FX	waai [cheering]
103.3	FX	hyahaha [laughing]
104.2	FX	sae [dormg off]
106.1		
61071	FX	zaaaa [rustle]
106.2	FX	zu [slaps forward quietly]
108.1	FX	huruuru [breasts swinging]
108.1	FX	yatta yatta [rocking Shiroji]
108.2	FX	yasa yasa [rocking]
109.1	FX	haa [sighing]
109.3	FX	ha [squeezing]
110.1	FX	shaku [straightening up his posture]
111.3	FX	zu [squeezing]
111.4	FX	gaa [squeezing]
112.1	FX	buttu [beating up the phan]
112.2	FX	hee [sighing]
114.3	FX	kan kan [clap, clap]
114.3	FX	pe pe [pop, pop]
114.3	FX	gakeo [clank]
114.3	FX	gaa [rumbling]
114.4	FX	gyoo [rumbling]
115.4	FX	fu [giggling]
116.2	FX	ga [clenching]
116.3	FX	kushu [whaash]
116.1	FX	hi [getting tense]
119.3	FX	katsu [clap]

975	FX	gii [squeezing the grip]
978	FX	ban [wham]
98.1	FX	dohuuu [twitching]
98.1	FX	gaku [jerking]
98.1	FX	paku [twitching]
98.1	FX	hakuha [twitching]
98.1	FX	kaku [choking]
98.1	FX	gaku [jerking]
98.2	FX	baku baku [twitching]
98.3	FX	gii [pinching teeth]
98.4	FX	atafata [panting]
98.4	FX	pacha pacha [splashing]
98.5	FX	doku [throat]
99.1	FX	gaa [reaching]
99.2	FX	gahaa [hiring]
99.3	FX	zu [heating oven]
99.4	FX	ha [gasping]
99.4	FX	zaza [splashing]
99.5	FX	gyoo [rumbling]
99.7	FX	zu [shuddering]
99.8	FX	ha [glaring sun]
100.1	FX	ruuuu [reaching]
100.4	FX	go go go go go go go [rumbling]
101.1	FX	paku [squeezing]
101.2	FX	zai [wham]
101.3	FX	gaa [getting upset]
101.4	FX	gyo [screaming]
101.5	FX	kan [bang]
101.6	FX	dopaaa [wham]
102.1	FX	ha [wham]
102.1	FX	gyururu [whirling]
102.2	FX	bibaa [smashing]
102.2	FX	dagyun [smashing]

OUBLIETTE

Your *EXCEL SAGA* bonus section!

129.2 — FX iaia [whinnng]

129.3 — FX beaa [wham]

129.5 — FX zua [splash]

129.5 — FX zei zei [whoeez, wheeze]

129.5 — FX zei zei [whoeez, wheeze]

130.1 — FX gahii [smashing]

130.2 — FX ii [ahh]

130.2 — FX ii [ahh]

131.1 — FX zei zee [whoeez, wheeze]

131.2 — FX haa [huff]

131.2 — FX zee [wheeez]

131.3 — FX zazaa [splash]

134.1 — FX zazaa [splash]

134.2 — FX dokin [throb]

134.2 — FX dokun [throb]

134.2 — FX dokun [throb]

134.3 — FX dokun dokun [throb]

134.3 — FX dokun [throb]

134.3 — FX dokun [throb]

134.3 — FX do do [throb, throb]

134.4 — FX ga [smashing]

134.4 — FX ga [smashing]

134.4 — FX gaka [smashing]

135.1 — FX fu [picking]

135.1 — FX zakin [pain]

135.2 — FX kyu [grabbing]

135.3 — FX kaku kaku [choking]

135.5 — FX dokun dokun dokun dodokun [throb, throb]

135.5 — FX dokun [throb]

135.1 — FX dokun [throb]

135.1 — FX dokun [throb]

135.1 — FX dokun [throb]

135.1 — FX dokun [throb]

120.2 — FX kata kata kata [click-click]

120.5 — FX ka ka [click-click]

121.3 — FX pin pon [ding-dong]

121.4 — FX zazaa [splash]

121.5 — FX kata kata kata [click-click]

121.5 — FX pi [pip]

121.5 — FX pi [pp]

123.1 — FX pata pata [pit-o-pat]

123.2 — FX kachi kachi [click, click]

123.4 — FX nyeki nyeki [weiggling]

123.6 — FX gato [flank]

124.1 — FX zu zu zu [dragging]

124.2 — FX ka ka ka [clap, clap]

124.4 — FX go go go go go [rumbly]

125.1 — FX haa [sighing]

125.4 — FX myaa myaa [saguri's cry]

125.1 — FX don [bang]

125.2 — FX kacha [clank]

125.3 — FX zawa zawa [buzz, buzz]

125.4 — FX zawa [buzz]

125.4 — FX gacha [clank]

125.4 — FX zawa [buzz]

125.5 — FX gacha [clank]

125.5 — FX gacha gacha [clank-clank]

125.6 — FX gota [rattling]

125.1 — FX dooos [punching hard]

125.2 — FX rubas [punching hard]

125.2 — FX baa [wham]

125.3 — FX ka [wham]

125.4 — FX zee zee [whoeez, wheeze]

125.4 — FX gu [clenching]

125.5 — FX yuraa [wobbling]

129.1 — FX zazaa [wham]

1412 — FX *baa* (whom)
 1412 — FX *gason* [rumbling]
 1413 — FX *gu* [throb]
 1414 — FX *zawa zawa zawa* [buzz, buzz]
 1414 — FX *zabaa* [splash]
 1414 — FX *zawa* [buzz]
 1415 — FX *zapon* [splat]
 1431 — FX *zun* [rumbling]
 1441 — FX *zapas* [splash]
 1443 — FX *ga* [smashing]
 1443 — FX *gaa* [swaying]
 1443 — FX *go go go go* [rumbling]
 1444 — FX *ki* [glazing]
 1445 — FX *go go go go go go* [rumbling]
 1451 — FX *ooo* [rumbling]
 1452 — FX *ooo* [rumbling]
 1452 — FX *buon* [buzz]
 1453 — FX *kaku gaku gan* [clink-clank]
 1454 — FX *hyababobu* [whiz, whiz]
 1455 — FX *ooo* [rumbling]
 1462 — FX *dan dan doko* [bang, bang]
 1462 — FX *zabaa* [splash]
 1462 — FX *ooo* [rumbling]
 1463 — FX *dokaa* [exploding]
 1463 — FX *zabaa* [exploding]
 1463 — FX *dooo* [rumbling]
 1471 — FX *da da da da* [rumbling]
 1473 — FX *gokon* [turbiling]
 1474 — FX *gon gon* [rumbling]
 1474 — FX *ku* [ting]
 1474 — FX *gon gon* [rumbling]
 1474 — FX *kii* [ting]
 1475 — FX *gabu* [turbiling]

1361 — FX *dokan* [throb]
 1361 — FX *dokan* [throb]
 1362 — FX *zabaa* [splash]
 1362 — FX *dokan* [throb]
 1363 — FX *su* [reaching out swiftly]
 1364 — FX *dokan* [throb]
 1364 — FX *boto* [sweet dropping]
 1364 — FX *boto boto* [sweet dropping]
 1365 — FX *dokan* [throb]
 1365 — FX *jeto* [sweet dropping]
 1372 — FX *bi bi bi bi bi* [beep, beep]
 1373 — FX *bin bin bin bin* [tingling or lightning-like flashes]
 1374 — FX *zai* [leaning forward]
 1381 — FX *byaba* [zing]
 1382 — FX *tsu* [backing up slowly]
 1383 — FX *napan* [splash]
 1384 — FX *hyudododododo* [shocking]
 1388 — FX *da da da da* [shouting]
 1388 — FX *da da da da da* [shouting]
 1391 — FX *da da da da* [shouting]
 1382 — FX *gasha gasha* [clink, clink]
 1383 — FX *gu* [grabbing]
 1384 — FX *zuru zuru zuru* [dragging]
 1385 — FX *nape* [splash]
 1481 — FX *awken* [settling up]
 1401 — FX *zawa* [shuddering]
 1402 — FX *zawa zawa zawa zawa* [buzz, buzz]
 1403 — FX *ho* [sighing]
 1403 — FX *zawa* [buzz]
 1404 — FX *zawa zawa zawa* [buzz, buzz]
 1411 — FX *jaki* [jick, hick]
 1411 — FX *zun* [rumbling]
 1412 — FX *gogoon* [rumbling]

OUBLIETTE

Your EXCEL SAGA bonus section!

152.2 — FX ten ten [pattering] _____

153.1 — FX ha [gossiping] _____

154.1 — FX gaba [raining suddenly] _____

154.2 — FX pata [dropping] _____

154.2 — FX pata pata [dropping] _____

155.1 — FX gata bata [walking noisily] _____

155.1 — FX gashi gashi [click clack] _____

155.1 — FX jusa [sizzling] _____

155.2 — FX ja [clinking] _____

157.1 — FX batan [bam] _____

157.3 — FX ga gi gi gi gi [barking wmo] _____

158.2 — FX zataasa [splash] _____

158.3 — FX zaza [splosh] _____

158.3 — FX za [footstep] _____

159.1 — FX waa [cheering] _____

159.3 — FX haa [puffing] _____

160.3 — FX gi gi gi [squeak] _____

160.3 — FX goro goro [rattling] _____

161.1 — FX goto goto [rattling] _____

161.1 — FX ze ze [where, where] _____

161.2 — FX ze ze [where, where] _____

161.4 — FX ki [clanging] _____

161.5 — FX goro goro [rattling] _____

161.6 — FX zaa [wham] _____

163.1 — FX baoo [worn] _____

163.1 — FX gon gon [rattling] _____

163.3 — FX koo [rattling] _____

163.3 — FX ... ooo [rattling] _____

163.3 — FX fuu [sighing] _____

164.1 — FX zupaa [puffing] _____

164.2 — FX fuu [sighing] _____

164.4 — FX puka [puffing] _____

165.3 — FX puu [puffing] _____

148.1 — FX shupaa [splash] _____

148.2 — FX goboboba [bubbling] _____

148.3 — FX goba goba [bubbling] _____

148.3 — FX goboboba [bubbling] _____

148.4 — FX yuraa [swaying] _____

148.5 — FX goba [bubbling] _____

148.6 — FX goboboba [bubbling] _____

148.6 — FX yuraaa [swaying] _____

148.1 — FX zapa [splash] _____

149.3 — FX gaaa [buzz] _____

149.3 — FX zaaa [buzz] _____

149.3 — FX gaaa gaaa [buzz, buzz] _____

149.3 — FX zaaa [buzz] _____

149.4 — FX da da da da [rattling] _____

149.5 — FX gi [pip] _____

150.1 — FX uwa [wow] _____

150.1 — FX bika bikun [twitching] _____

150.2 — FX fu [sighing] _____

150.2 — FX shata [raising hand quickly] _____

150.3 — FX gobo goboba boboba oo [bubble-bubbling] _____

150.4 — FX zataaan [splash] _____

150.5 — FX ahahaha [laughing] _____

150.5 — FX kya kya [cackling] _____

151.1 — FX kya [cackling] _____

151.1 — FX kya [cackling] _____

151.1 — FX ahahahaha [laughing] _____

151.1 — FX ga ha ha ha ha [roaring with laughter] _____

151.2 — FX zapaan [splash] _____

151.3 — FX gessie [kicking] _____

151.3 — FX garen [rattling] _____

152.1 — FX bubahie [wham] _____

152.1 — FX pikaa [twinkling] _____

152.2 — FX peto peto [pit-a-pat] _____

178.3 — FX buoso [wroom]
 178.1 — FX buoso [wroom]
 178.1 — FX paaaa [honking]
 178.3 — FX gata gata [striding]
 179.5 — FX burosoo [wroom]
 179.5 — FX goooo [rumbling of cars]
 180.3 — FX po po po peroro [trickling tears]
 181.1 — FX beru beru [shuddering]
 181.3 — FX horo horo [shedding tears]
 181.3 — FX ya ya ya [weeping]
 181.3 — FX katsu katsu [clap, clap]
 181.4 — FX bu ban [honking]
 181.4 — FX paaaa [honking]
 181.4 — FX kooo [rumbling of traffic]
 182.1 — FX pa pee [honking]
 182.2 — FX buoo [wroom]
 182.3 — FX ro ro re [wroom]
 182.4 — FX karororo [wroom]
 183.1 — FX ooo [wroom]
 183.3 — FX ooo [wroom]
 183.4 — FX re ro roo [wroom]
 183.5 — FX paaaa [honking]
 183.5 — FX buoooo [wroom]
 183.5 — FX paaaa [honking]
 183.5 — FX gooo [rumbling of traffic]
 184.1 — FX koooo [rumbling of traffic]
 185.1 — FX chii [peep]
 185.2 — FX fua [sighing]
 185.3 — FX katsu [clap]
 185.4 — FX katsu katsu [clap, clap]
 186.4 — FX fuu fuu [swift, swift]

185.5 — FX goon goon [construction noise]
 185.5 — FX goon [construction noise]
 186.2 — FX karan [blank]
 186.4 — FX gasa [rustle]
 186.5 — FX haku haku [munching]
 187.2 — FX basaa [flapping]
 187.3 — FX bashi [snatching]
 187.5 — FX gurupoo gurupoo gurupoo gurupoo [cooling]
 187.5 — FX gurupoo [cooling]
 188.4 — FX batuu [barn]
 170.1 — FX dan [wham]
 170.5 — FX pee [hitting]
 171.2 — FX nyeki [turning around]
 171.4 — FX katsu katsu katsu [clap, clap]
 172.3 — FX bae [wham]
 173.1 — FX ha [sneezing]
 173.3 — FX buu [spitting]
 174.1 — FX ga [grabbing]
 174.5 — FX giri giri giri [squeezing]
 175.1 — FX do [thud]
 175.4 — FX za [rustle]
 176.1 — FX paaaa [honking]
 176.1 — FX burororo [wroom]
 176.4 — FX fuhaha [laughing]
 177.1 — FX gasa [rustle]
 177.2 — FX gasa gasa [rustle, rustle]
 177.3 — FX gasa [rustle]
 177.3 — FX za za za [rustle]
 177.3 — FX mishi [squeaking]
 177.4 — FX gon [clap]
 178.1 — FX ta [starting to walk fast]
 178.3 — FX paaaa [honking]
 178.3 — FX buooo [wroom]

OUBLIETTE

Your EXCEL SAGA bonus section!

For bn it from the rewriter to malign any aspect of a Japanese pop culture in which he has now invested two-thirds of his life, but he feels sweets are perhaps the one area where their native virtues fall short of the West's tortes and mousses. Children's Day is a springtime festival held on May 5th; it is perhaps fortunate that Umi-kun is too scatterbrained to get the full import of Shinji's remark (Kyra Snodgrass IS Umi Rengaya, Mas Def IS Excel Excel, Kevin Bacon IS NOT Gōjyū Shinji).

34-2-1: Editorial prudence causes me to note, regarding the so-called joke above, that Excel, unlike in the anime, has only the stage name "Excel" in the manga. In fact, all hints thus far in the manga suggest that "Excel," like "Hyllt," "Elgala," and possibly "il Palazzo," are only code names, not that presumably these characters have real names—if only they were known.

58-2: The signs behind *les anges de l'il Palazzo* list items served at the seaside café, such as stir-fried noodles, pork soup, ramen noodles, and shaved ice.

43-1/2: The Hanshin Tigers won the Central League pennant in 2003 (the "last month" the Chief refers to—as Dublette readers know, we are getting closer and closer into synch with the Japanese notion of *Excel Saga*; with the inevitable consequences described at bottom) for the first time in 18 years. The Tigers are reppin' Kansai, and play home at Koshien Stadium, the oldest (Babe Ruth played there) and most sacred stadium in Japan, located between Osaka and Kobe. As Kansai's archival is the Kanto area of Tokyo, so the archival of the Tigers is Tokyo's Yomiuri Giants, in particular its sinister home run-champ-turned-manager, Sadaharu Oh ("There's more to me than you'll ever know! And I got more hits than Sadaharu Oh"—Beastie Boys, "Hey Ladies").

In '85, the year the Tigers won not only the pennant but the national championship, Oh, managing the Giants, was in fact blamed by many for ordering continuous walks in the final game of the 1985 season of Randy Bass, who, in the mode of Tom Selleck's *Mr. Baseball*, had led a six-year career in the major leagues to slug for the Tigers, where he came into his own, winning both the Triple Crown and Japan Series MVP award for 1985. The only thing he was unable to accomplish that year was get that one more homer in that final game which would have allowed him to match the Japanese season record—held at that time by, you guessed it, Sadaharu Oh.

Although the Tigers winning the pennant in 2003 was a tremendous morale booster, they ultimately lost the Japan Series championship to the Dai Nippon Hawks, managed once

Notes by Carl Gustav Horn and Yuko Sawada

3-1: Perhaps the most disturbing thing (of the many to choose from) about the little *divertissement* which begins Vol. 12 is that, unlike "The Spring Programming Special" in Vol. 05, or "The Wild West Detective Saw in the Midst of Smoke on the Water Various Causes of Midnight Murder in the Secret Trick Room while Dangerously Dancing at the Sirogy Sun Series Story" in Vol. 09, or "The Summer Programming Special" in Vol. 10, this is not a dream, not an imaginary story!

The title (and logo) is a parody of *Kochikame* (*Katsushika-ku Kameari Azen maru hashutsujo* ("This Is the Police Box in Front of Kameari Park, Katsushika Ward") mercifully referred to as *KochiKame* for short, since the series is even longer than its title, having run since 1976 in *Shonen Jump*, which you know, Paul, is a weekly magazine in Japan. *KochiKame*, created by Osamu Akimoto, revolves around its eponymous hashutsujo, or police box, also known as a *koban*—not a full-fledged station, these are more like "lookout booths" for the local cops, a term of "community policing."

The one in front of Kameari Park, Katsushika Ward is commanded by Kankichi Ryetsu, instantly recognizable through his curly manebrow like two joined upside-down "L"s, flat-top haircut, and perpetual wide grin. Ryetsu is like Phil Silvers' character "Sgt. Bilko" (the reference is fifteen years before even my time, but what the heck—a cheerfully scheming slacker, gambler and would-be ladies' man, always with one bent plan or another that goes awry, and always ending with Ryetsu landing on his perpetually-sandaled feet. As of January 5, 2005, there were 143 volumes of *KochiKame*, which might explain why you haven't seen it yet in the English version of *Shonen Jump*; that, and the fact its premise is a violation of Part A, Section 3 of the Code of the Comics Magazine Association of America, Inc.

14-7: In case you were wondering, he definitely calls her "kun" and not "chan."

22-3-2: The Japanese expression Shinji cites is said *Asobie*, *ya no gotoshi*.

33-2: For more information on the elegant practice of the autumnal *tsukimi*, or moon-viewing party, the translator recommends the site <http://japan.chaz.fiscal.fr/Culture/Japan/Tsukimi.htm>.

34-2: *Kashimochi* is correctly made as a rice dumpling with sweet red bean paste inside, wrapped in an oak leaf.

a straw hat appears as the theme song is played. If the translator recalls correctly, the straw hat symbolized the loneliness of the hero, who was abandoned by his biological mother. *Nigun no Shomei* was the first of many spectacular films produced by the singular Haruki Kadokawa, based on novels published by his firm (this is the same Kadokawa, by the way, who publishes the original versions of the manga *Neon Genesis Evangelion*, *No Need For Tenchi!*, *X/1999*, and *Blood The Last Vampire 2002* as well as the magazine *Newtype*). Kadokawa's good old-fashioned Hollywood Babylon style of megadom is a refreshing stand-out against an often faceless back office, although, as firemaster Flash reminds us, "white lines blow away." Read more at <http://www.midnighteye.com/reviews/evs.shtml>.

100-1: Recalling Sumiyoshi's remark that the way he shows his love is all wrong, the devil inside Watanabe manifests as an angel, whereas his conscience manifests itself as Jotaro Kujo from the manga epic *Jotaro's Bizarre Adventure*. And perhaps that's a sensible idea, for in this world of temptation, your conscience should be able to kick some ass if you expect it to actually do any good.

103-1: The original Japanese title of this mission is *Kare to shōjo no jūō*—similar, but not the same as *Kareschi no kanjō no jūō*, the nimble post-*Evangelion* anime project of director Hideaki Anno, available here from Right Stuf International under the title *Jūs and Her Circumstances* (and the original Masami Tsuda manga, from TokyoPop, under the title *KareKans*).

112-3: Yeah, you heard Rikto right—the University of Illinois BCS, presumably referring to the lances Department of Computer Science at UI's Urbana-Champaign branch, home of HAL 9000, ace anime translator Dave Fleming, and the very web browsers that enable you to go look up all these references. Miwa is said to be a biologist, of course, but that type of cross-disciplinary challenge has already been pioneered by Dr. Ritsuko Akagi in *Evangelion*.

120-4: The Japanese word for "sea" or "ocean" is pronounced the same as her first name, Umi—a correspondence used more forcefully in the powers of *Magic Knight Rayearth's* Umi Ryuzaki.

120-5: Here Watanabe's innermost angel suddenly resembles Toru Rikishi, the rival of another Jo—Joe Yabeki, that is, the up-from-the-street boxing hero of Tatsuya Chiba and Asao Takamori's late-60s manga *Ashta no Joe* ("Tomorrow's Joe"), later made into two anime TV series by *noir* masters Osamu Dezaki and Akio Sugino (*Golge 13*, *Black Jack*).

133: The original Japanese title of *Mission 4* was *Taiyō ga*

again by the mysterious Mr. Oh. As for the Chief's swimsuit, it's more likely a Urusei Yatsura cos-play scheme to make cash off the stake petrifying her café, although Elgola seems to accept her explanation. And Randy Bess? Returning to his native Oklahoma, he has made many trips back to Japan since to serve as a commentator and scout, and to host expedition games, and just last year was elected to the State Senate, representing Comanche County as a Democrat—you have to admit it doesn't get much more American than that.

45-2: The "beach bags" referred to here are *Asanushi*, sea lice—the popular name for the unpopular larvae of the thimble jellyfish, *Lilacina unguis culata*. For gnarly pictures, please consult <http://www.fae.edu/safe/sea-lice.html>. The site blandly notes, "Nothing swims worn by swimmers apparently trap variable numbers of larvae, with the fabric acting in a similar fashion to a net."

49-4: In the original Japanese, Elgola shouted "Tamaya!" which is a traditional cheer at the sight of fireworks, as is "Kagiyō!"—in remembrance of Tamaya and Kagiyō, two famous fireworks manufacturers in Japan who in the 18th century strove to outdo each other in their spectacular displays. Two firms of the same name still claim the lineage. Tamaya has an English-language homepage at <http://www.tamaya-kanabi.com/E/index.html>. *Hana-Ai*, meaning "fireworks" (literally, "fire flowers"), is the rewriter's favorite Beat Takeshi film, even though that choice means he's soft as shite.

61-4/5: Watanabe's remark, "As a Japanese, I can't live without shade..." may seem a bit odd, if only because, well, we all need shade. The translator notes, however, that it is not uncommon in Japan for people to express what might be universal in such particular terms. One common image of Japan (even among Japanese) is that people there engage in excessive self-reflection on "what it means to be Japanese," and how the view that the Japanese are a people apart from the rest of humanity, in reality, many aspects the Japanese particularize are social constructs or widely agreed-upon myths, but to be fair, people everywhere spend much of their lives not in the objective world, but inside such social constructs and myths. Holonism and racism can't be made to go away simply by pointing out the illusions that enfeeble them; unfortunately it is a much harder job than that. Robert Heinlein put it well when he said, "Man is not a rational animal; he is a rationalizing animal."

90-2: Iwata's statement about the straw hat refers to a novel by Seichi Morimura entitled *Nigun no Shomei* (Proof of the Mant). The novel was made into a film (starring Yusaku Matsuda and George Kennedy) where the image of

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Your EXCEL SAGA bonus section!

travel and combat, hence Ropponmetsu II's allusion. He was also the West African member of the team, which suggests an intriguing self-image on her part.

152-1. Even we are not precisely sure, but the name of hwa's cousin the Doctor may have previously been translated as "Sekifumi Iwata." The translator now believes it should properly be rendered "Sekibun Iwata," after the Sekibun-kan bookstore in Fukuoka. As you may know, the proper reading of Japanese names is often considered to be one of the most difficult aspects of the language, even for other Japanese—on the other hand, Japanese delights in the witty or ambiguous potential in such multiple readings (and of kanji in general, not only those used in names).

163-2. I thought this title for Mission 5 might be a reference to the title of the much-maligned (yet cheek full o' secrets) Episode 7 of *Neon Genesis Evangelion*. But I don't think so—the original Japanese title of this *Excel Saga* episode, *Ningen no eshigoto*, is phrased rather differently from the original Japanese title for *Evangelion* Episode 7, *Kō no tsukurishimon*.

177-1. In Japan, giving a hospital patient a potted plant (as opposed to, say, a bouquet of flowers) is considered to be a serious faux pas. The reasoning is that while cut flowers only last for a short time (as one would wish a hospital stay to), a potted plant symbolizes being in for the long haul.

They say flowers are for girls, but I wonder if that isn't more strictly true for potted plants. As a male, the reviewer's taste in interior décor hysterically abjures the nurturing presence of living things, favoring the sterile plastics of Panton and Olivetti. The deeper truth, however, lies in the trauma he suffered when his *ultra vera* plant, *Nausicaä* (its pet frequently harvested after sunbathing), perished in the 1990 Upland earthquake. Since then he has found it impossible to become close to any potted plant, or even to people who stand inside vessels made of terra cotta.

177-1-2. That's an absolutely true story, although the reviewer duly notes the gender misappropriation in his use of the word "hysterically."

XXX-*. In the last installment of Oubliette, it was said, "We can't expect a Vol. 13 in Japan before February or March of 2005." That is a lie, and the American people know it is a lie, for Rikdo-san upped the afterburners and got out Vol. 13 in Japan on December 27, 2004. So you will see an English version of Vol. 13 around July of 2005, making it the last of the approximately bimonthly editions of *Excel Saga*, now that we're caught up with the run in Japan.

Since *Excel* has developed dangerous tendencies towards a plot in recent volumes, we may also be headed towards

"*opai*," the "i" in this case being a *meru*, or circle—the way Japanese obscures or censors a word, much as English might use asterisks or dashes. Taiyoo, however, is also how the Japanese pronounce the word for "sun." The translator believes Mission 4's title to be a parody of *Taiyoo ga opai* ("Full of Sun"), the Japanese title of René Clément's 1960 film *Plain Soleil* (starring Alain Delon, a French actor extremely popular in Japan—*The Talented Mr. Ripley* was a remake of this film, where Malt Dunson played Delon's character). However, we strongly suspect Rikdo's shrouding of the first letter is meant to suggest in Watanabe's degenerate mind an alternate reading of *opai*—*boobies*.

145-1. Shioji has built his sub as a replica of the Nautilus as it appears in Galax's take on the works of Jules Verne (and the concepts behind *Laputa*... but that's a long story, even for Oubliette), the 1990-91 TV series *Andra: The Secret of Blue Water*, currently available in English from ADV Films.

146-1. Ropponmetsu II—although a robot, not a cyborg, a distinction over which she and hwa have come to blows—is probably here comparing herself to 008, one of the characters in *Cyborg 009*, a 1960 TV anime series based on the manga by the great Shotaro Ishinomori (who later went around calling himself "Shotaro Ishinomori," which is a little like adding a "Van" to your name), twice revived in 1979 and 2001. The 2001 remake aired in the U.S. in 2003 on the Cartoon Network; that same year, the original *Ishinomori manga* was released hereabouts by Tokyopop. You may want to check it out, for this is old-school manga at its finest.

Nine strangers of wildly different ages (from a baby to a middle-aged man) and diverse origins (Japanese, American-Caucasian, American Indian, West African, German, French, English, Chinese, and Russian) are kidnapped by the Black Ghost Society, and made into super-powerful cyborgs—like hwa's again, but competent. Although designed to serve Black Ghost, the nine become hunted by the organization when they rebel with the help of the very scientist who created them.

Ishinomori's savage political twist, ahead of its time in the mid-60s (and especially in what was ostensibly a young boys' manga), was that behind Black Ghost were the various rival Cold War powers, who had come to the conclusion that the nuclear standoff was too dangerous for them all—but, rather than seek peace, decided to develop a more "containable" form of continuous warfare through such super-soldiers! The Cyborgs truly have nowhere to run in this world, and Ishinomori doesn't hesitate to have them mix it up in the free-fire zones of the period such as Vietnam and Greece (where military officers seized power in 1967). Anyway, *Cyborg 009* was specially modified for underwear

some kind of eventual resolution of some, but if Rikdo continues on his present, two-volumes a year course, we could see a Vol. 14 come out in Japan in June and a Vol. 15 in December—hence hopefully the *Viz Excel Saga* can continue on a semi-annual basis as well. As you can see from page 188 this volume, Rikdo is keeping an eye on you—the English-speaking fan!

Speaking of which, the rewriter would like to dedicate this next track, *The Dandy Werhols' "De-In"*, to the *Excel Saga* manga online readers' forum at http://s3.invisionfree.com/Excel_Saga/index.php?showforum=2. I bet you didn't know it had one.

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